GORILLAZ

PLASTIC BEACH 10th ANNIVERSARY FANZINE

PRESENTED BY GORILLAZ-UNOFFICIAL

FEATURING

«CIDJIAN GRAVES»
«DAVID COULTER»
«CASS BROWNE»
«JAMIE HEWLETT»

ISSUE #3 - APRIL 2020

ANOTHER GORILLAZ KEY TO FUN AND LEARNING

FOR AGES

5 to ???

GORILLAZ UNOFFICIAL

FANZINE COMPANY

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SOUTH PACIFIC OCEAN

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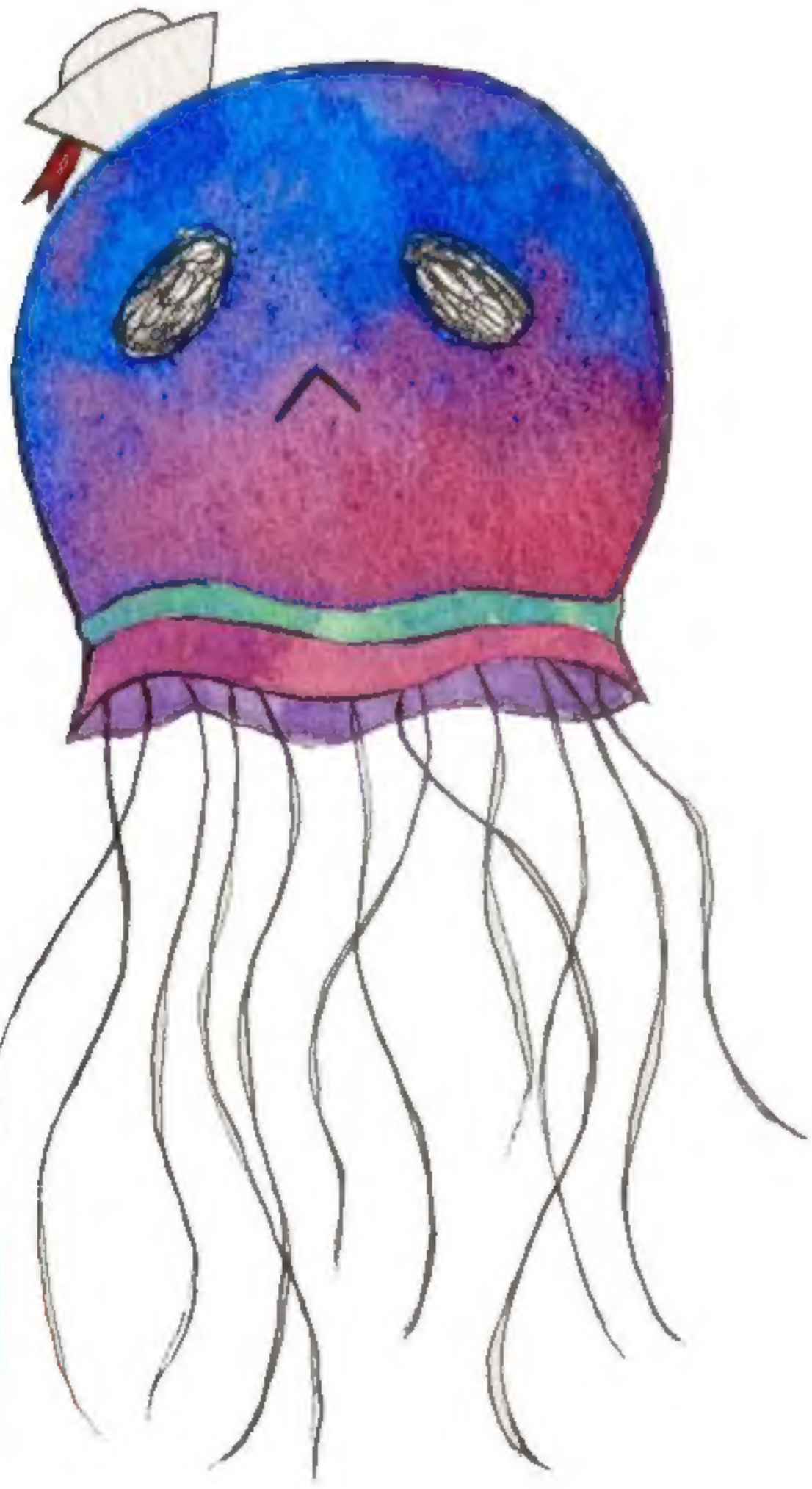
ART BY ICEDBEE_ART
DESIGN BY ANA

G-U FANZINE

welcome

Welcome to the very special Plastic Beach anniversary issue of the GU fan-zine. This is our biggest and meatiest zine to date. We've had help from all sorts of Gorillaz fans to create this zine. I am so thrilled with how it came together, and how we could showcase everyones unique talents while celebrating the 10th anniversary of sucha special piece in the Gorillaz discography. I hope you enjoy your time flipping through this reflective issue of the Gorillaz GU fam-zine.

Nicole Koike
(nicoru - admin, editor)



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Hi! It's been a long time, huh? Haha, here we are again, doing another G-U Fanzine... This one is a very special issue: We are commemorating 10 years of Plastic Beach this time. I think PB is more than an album or a Gorillaz marketing cycle, it's something much bigger than the sum of its parts. I can't say with certainty that it's special for every Gorillaz fan out there, but I believe that for the people that worked on this fanzine and for many more people in the fandom, it is very special indeed. Every piece of art, article, design choice, and interview you are about to see was made with love, care and attention. This magazine you are reading right now is a love letter to Gorillaz and the fandom. A huge thank you to everyone that worked with us on this project, it really wouldn't be done without all of the lovely contributions and hard work here.

For me, in the end, Gorillaz is about connections. Connections too music, to art, to people, to messages that make us think and feel. This band, this community, is very very important and special to me. Even bigger than Gorillaz and the fans, this message of unity, this message of love... it's something that I hope reaches everyone. These are castrophanic times we are living in, but it will be worth it in the end. If we all stay together and help each other, working as a community, it will pass. And good news will come.

ana
(graphic design, editor)

Art by huzz

Gorillaz
DONCAMATIC
23° 23.6'W
Gorillaz
SUPER FAST Jelly
Gorillaz PLASTIC BEACH
a Plastic PBP Beach Picture

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G-O Interviews: Cidjian Graves

The Hypnotic Brass Ensemble are a group of brothers who play music together. They have worked with countless of famous musicians from all over the hip hop, R&B and jazz spectrum and perhaps most famously were featured prominently on the Gorillaz album "Plastic Beach". Jack skyped in with trombone player Cidjian "Saiph" Graves to talk about his work with Damon Albarn, the making of "Plastic Beach", touring life as well as the crew's upcoming album "The Bad Boys Of Jazz" and their works with other big names. Read on!

Jack: So, thank you so much for doing this, I really appreciate it!

Cidjian: No problem!

Jack: What inspired you guys to start making music?

Cidjian: Well, in our house, all of the members of Hypnotic Brass Ensemble are the sons of Phil Cochran, And our father pretty much... I'm not gonna say made us play, but I wouldn't give him his full credit if I didn't say that in some way. We grew up in a musical house and we all

as tiny kids saw the performance and what was going on and we wanted to play... At 5 years old our dad gave us our instruments... but after about a year of seeing how much practice and training and everything that went with it (was required), we were very much keen on quitting and he did not allow us. So making us stick with it, is pretty much what got us to the point where we can be teenagers and get on school programs and see just how much dapper we were compared to the other kids and where we were at talent wise.

Jack: Any inspirations/influences?

Cidjian: Influences, at the time when we made Hypnotic Brass (as kids)... Wu Tang Clan were a very big inspiration. Just a group of MC's who all had their own style and identity, that was a big inspiration on us. Outside of musical bands like Earth, Wind And Fire and The Isley Brothers. We were big fans of our father's music as well. Our Dad has over 3,000 songs and influenced a lot of the early performers. And when I say early I mean like the 60's, 70's. He was a big inspiration on us kinda wanting to take what he did and go a little further with it. Our father was more about the mental and the spiritual, and what we was tryna do was take it a little further and bring it a little more down to earth, make it more for everybody.

Jack: That's really cool. I was reading about your father earlier. I was also reading that you guys worked with Wu Tang, and since you mentioned them, that must have been really exciting!

Cidjian: Oh that was HUGE for us! When they offered us the show, they didn't know, we did it for free! We opened for them at Brixton Academy, I had a crazy night after it, and yea, it was a very memorable experience. We did a track with Ghostface way earlier in our career, like 2004, No I.D. produced it. We had a little bit of a background with them. RZA remixed one of our songs, "War", on one of his vinyl mixtapes or something like that. We had a bit of history with them by time we did that Brixton show. It was really dope to see their show from backstage, chillin with them upstairs away from the crowd, seeing them in their element and letting them know how they inspired us.

Jack: It must be really cool to work with your heroes like that!

Cidjian: Yea, we played with Prince! We played with Snoop Dogg! It just validates all the stuff we did before.

Jack: Were you guys aware of Gorillaz before you're coming together?

Cidjian: Well we was aware of Gorillaz but we wasn't aware of Damon Albarn specifically. The Gorillaz did "Dirty Harry", we were fans of that stuff, we were fans of that for a while!

Jack: What was it like working with the Gorillaz in the studio?

Cidjian: It was really cool, actually. The studio is mostly Damon. He has his own studio in Portobello, London (Studio 13), and we were actually living in London for that year and we just kept going over there. Stopping through on a day off or week off, we would just do stuff, he would be like, "I got this in my head! Come thru and play it!" We weren't even playing real songs, he was just literally, a musical mad scientist, We'd play it and then we'd come back a month later and the song we were playing on sounds nothing like what we were playing on last time. Crazy man, but mad fun and educational.

Jack: That sounds amazing! What was it like traveling with the entire band during the "Escape To Plastic Beach Tour"? There were so many musicians onstage; how did that work logistically?

Cidjian: That was wacky man... so good. We got to chill with Bobby Womack, dudes from The Clash, people who have been where we wanna go. It was always the older dudes talking with the younger cats about their crazy stories and how they're much calmer now. There was different levels, you had De La Soul who were OG's to us, and you had The Clash who were OG's to everybody, even Damon. We had 3 tour buses,

maybe even 4 or 5 but it was all about Bus 1, 2 and 3. And they all kinda split us up by our personalities. And of course they didn't put all of Hypnotic in the same one, they kinda spread us through different ones. I was on the one with Maseo and MF DOOM. It was crazy.

Jack: Oh, that must have been a fun bus.

Cidjian: That WAS the fun bus... always smoking bud.

Jack: How did it feel to collaborate with Yasiin Bey (formerly Mos Def)?

Cidjian: We had already been working with Yasiin for a minute. Yasiin had heard we had met up with Damon in London, he thought it was through him. He was like "Aw yea! I made that hook up!" And we were like, "No, no, you didn't!" Degrees of separation type of thing... us having that record with Mos on "Plastic Beach" is because of our relationship at that time.

Jack: So would you say you guys are the reason Mos Def is on the record?

Cidjian: Well, I wouldn't say that... when Damon was putting that together, he was thinking of all these crazy mixes like a cook in the kitchen. "Well of course, I want you doing the horns. But I wanna match y'all with an MC." Rhyme wise, Mos was the best to do that, and ya know he coulda used MC's from The Pharcyde, coulda used De La, coulda used even Snoop (we were on that track too!) But it wasn't the pairing that we had with Mos. We did a show last September in Paris with him, and it was probably the best show we'd ever done. That's like our big brother Mos. We met him when we were playing on the streets in New York... big limo rolls by and it's Mos... the relationship hit off from there!

Jack: You guys are so chock full of amazing stories! Now famously (or infamously) you guys were supposed to be on the album highlight "Broken" but were cut from the final

product. Do you happen to know the reasoning behind this decision? If there was a reason for cutting it from the record, do you find it strange that Damon have you play it live?

Cidjian: The live thing we're doing, that came about because we weren't on the record. The original record... man when "Plastic Beach" came out, we were surprised to hear how little we were on it. And it's Damon's music, so we aren't taking any credit or anything, but we worked on that record for a good 9 months. There were songs that we played on, and when we heard the album, they were electronic. We were sort of like his sketch pad, he would bounce ideas off of us and use little bits of em instead of the direct thing. So in the end they gave us our own features, which was really good for us and then they cut back because they didn't wanna have our process to dominate the record. If you really look at it, it's kinda like a relay, hot potato (with the guests). You couldn't really have us all over the record like we expected or wanted to. So when he put it out, "Broken" sounded great on the record but when we did it live he was like, "live we definitely need you to come back on and lace it up". He took our idea even further.

Jack: Well when you guys do it live it's really good. My favorite version of the song is the one where you guys did it at La Musicale in 2010, and that is in my opinion the best version of "Broken".

Cidjian: It's crazy, cause we did it different every time! Every time was different, improv. I see some of them on YouTube. It was important to (Damon) that it was creative and different every time. So we never practiced it too much, we'd run through it for 2-3 minutes before the show, it was always free.

Jack: Were there any tracks that you worked on for the album that you were surprised was cut from the final product? Maybe perhaps any tracks you would have been featured on

in addition to the three you have?

Cidjian: Well, on "Welcome To The World Of The Plastic Beach", Hypnotic played that riff, but Damon mixed it with a synth to better match that Gorillaz sound. He gave us a lot of tips in recording on how to present that idea. When we heard it we were surprised, but not that we felt shorted or cut off. We have a real respect for his musical ear. We don't share the same respect for a lot of the people out here or the people we work with, we come from the old school. We could get more out of Damon than we could get out of each other.

Jack: Knowing that the brass is electronic on that song actually explains a lot. I always thought that brass sounded weird.

Cidjian: I think they kept a certain brass element way under there so people could ask that question. But yea, we was (originally) all over that track.

Jack: In the Gorillaz fan community, a track called "Electric Shock" has never escaped our minds since it was teased before the album and then subsequently not put on the same album. Tell us, what can you guys recall about "Electric Shock" and why was it removed from the album?

Cidjian: It's funny you ask that. I remember that specifically. We were surprised it wasn't on there, we thought it would be a focal point of the record. Damon called us and hummed that riff and asked us to come to the studio tomorrow. It took a long day cause it was such a simple idea... DUN DUN DUN DUN DUN DUNNNNN. But he took that and then he turned it into something else, to what it sounds like now. I'm surprised it wasn't on the record and we don't know why.

Jack: We don't even have a full version of the song, just odd little snippets.

Cidjian: We played it live too! We did a lot of concerts with Damon too like with The Good, The Bad And The Queen. And we even played it once or twice! So yea, we were really surprised it didn't play a prominent role, but I think with EMI he still has a team, bureaucracy and all that. We just figured that's what it came down too. They probably shaved a couple tunes off.

Jack: We really hope that track comes out in the future.

Cidjian: He's like Prince man, he got vaults and vaults of stuff. Stuff he maybe don't even plan to put out at all, but he got stuff in the crates, trust me.

Jack: It's funny you mention The Good, The Bad And The Queen because that plays into my next question. In 2008, you guys did a guest spot at the Love Music Hate Racism Carnival with Damon Albarn's other project, The Good, The Bad And The Queen. The song you guys performed according to setlist.fm was called "Carousel." Now according to Jamie Hewlett, the "Plastic Beach" album was originally called "Carousel". What can you guys tell us about this song? Does it have anything to do with the early "Plastic Beach" sessions?

Cidjian: You just reminded me of that! It might have been one of the ones that were actually on the record. Of course this was like 10 plus years ago so I can't remember, but I do remember that title and that vibe. "Plastic Beach" took the idea of "Carousel" further. Like ya know with the "Sweepstakes", beach, circus, carnival it took the idea further. Yea, I think the song we played was on there!

Jack: Do you remember which?

Cidjian: Nah I don't. I'm tryna think of it right now but I can't. But I think the one we played there was on it.

Jack: There was speculation that Gorillaz might bust out the single "Rock The House" during their 2018 live tour for the first time since 2002! Did you guys plan to take part in that performance due to the track's heavy usage of brass instrumentation?

Cidjian: Yes, we actually were.

Jack: So that was really gonna happen??

Cidjian: Yea, our relationship with Damon is at one point he was one of the bros. We have a thing where we just wait to be called, he would hit us up and we ready. We have stuff we will always suggest, like we are working with him right now on the record after the one we are quickly releasing (in March 2020). He's done some guitar on a track for us recently. We just haven't figured it out how to put it together for release yet. We still have our on going musical relationship. It's a two way street.

Jack: That's really cool! Thank you for telling me all that. That's a lot of mind blowing information right there. Now you guys not only guested, but were on the bill at Gorillaz second Demon Dayz Festival in Los Angeles in 2018. What was that experience like?

Cidjian: It was dope. A lot of the people in the band, Gorillaz, hadn't been to Cali. The Pharcyde were on their home-grounds, so they were hosting everybody. A lot of us hadn't seen each other in a while. It was almost like a reunion concert. We didn't even need to rehearse or sound check. We just kinda talked about the "Plastic Beach" tour.

Jack: Was it strange to perform Sweepstakes without Yasiin Bey? Was he planned to be there, or did Damon just want to do Sweepstakes because you all were there?

Cidjian: Mos was meant to be there, he was having trouble getting into the US cause of South African visa issues. Mos actually didn't go on the actual "Plastic Beach" tour with us, the schedules didn't align. MF DOOM filled in for him at one point, as did Bootie Brown.

Jack: I didn't know that was the reason DOOM was there!

Cidjuan: Yea that was crazy! He was a totally different dude from what I expected, a real quiet cat.

Jack: How often do you guys make music? What do you guys do in your free time?

Cidjian: Well in our free time, a lot of us are fathers. We have this duality of tour life and home life, like Clark Kent and Superman. Two totally different existences. Since we built up the label, we have everybody's personal projects coming this year. So we are working on our own projects when we aren't working together. The best stuff becomes Hypnotic Brass tunes.

Jack: So you're working on a solo album?

Cidjian: Yup, all of us are. Similar to what Wu Tang was doing, we have solo records under the same label and then we all come together.

Jack: Since there are so many of you guys in the group, do you guys ever have any big arguments while working in the studio or writing songs?

Cidjian: All the time man. We're brothers, musically we encourage it though. It encourages everyone to have a voice. We fight over the little things, always have since we were kids. We had a wrestling match in the studio with Damon. He had to walk out. Him and Yasiin are quiet types they can't handle negative energy. Different vibes, good ones though.

Jack: So what's the future plans for HBE?

Cidjian: We about to release our new record ("The Bad Boys Of Jazz" in March 2020). We about to release a collaboration with Snoop as a single this summer. We are working on stuff with Black Star, Yasiin and Talib Kweli. I didn't mention this, but we're their live band when it's more than just a DJ. We got something coming with Erykah Badu, Macy Gray. This is a year of features for Hypnotic. Our new record coming this spring, we are doing DJ remixes for that all year. We got ones with Twilite Tone and Maseo.

Jack: That's funny cause Twilite Tone produced one of the recent Gorillaz records, "Humanz".

Cidjian: Yea, that was a Chicago based record. That's why Damon asked him to do it, to give it that Chicago soul house party vibe.

Jack: Any plans to work with Gorillaz again in the future?

Cidjian: Yea we plan on being on, and once again of course we serve at the behest, but we are definitely are gonna be doing something with a few of the members, and as well on (Gorillaz') next record.

Jack: Are you allowed to say anything or no?

Cidjian: No, a lot of stuff is just in the works right now. They space out how they work on records. It will be a while before the record comes out. Damon always puts out this and that of stuff out of his crates, but for the official Gorillaz record, it will be a little while. It's time to talk about that. But yea, Hypnotic will be on there, we should be shining full circle on this next one. Maybe a little writing on there as well.

Jack: I know there's a rumor going around that some of the new record might have ideas incorporated from "Plastic Beach", is that true?

Cidjian: Not that I'm aware, but that doesn't surprise me. Damon's got crates of stuff, and he's always reusing ideas just like every artist.

Jack: For those of our readers who aren't familiar with your work outside of Gorillaz, what do you wish to tell them? Any specific songs or highlights you want to share? I know you guys have a new record coming out soon, "The Bad Boys Of Jazz". What do you want the world to know about THE HYPNOTIC BRASS ENSEMBLE?

Cidjian: I'm glad you asked me that, any reason you might not know about us because we're independent, but we have worked with (almost) every big artist. Hypnotic founded the brass movement. New Orleans brass has always been on, but our work with playing all over the world and splicing genres. We spread the brass culture cause we are horn players. That's what we believe in. We want every performer to want horns on their record or at their concert. We want every audience member to want horns on stage. We are ambassadors of the brass. We gotta new record coming out featuring songs we been playing all over the world. The name came from a nickname that artists like The Roots, Wu Tang, and Gorillaz would give us on tours, "The Bad Boys Of Jazz". We're the young, rowdy guys but when the show goes and starts... the horns... the music... is still there. Hypnotic Brass Ensemble. You may not know the name, but you've heard the music.

Jack: Well thank you so much for talking to us! This means a lot to me and will mean a lot to our readers!

Cidjian: No problem! Be on the look out for the new Gorillaz, our record and many more!

HBE's new album "The Bad Boys Of Jazz" is coming out soon and is available for pre-order! Check hypnoticbrassensemble.com for more news and updates.

Art by Cool Cat

Art by hintt

ART BY GAIL SKETCHES AND SOME ADDITIONAL EDITS BY SHAWNY WIESAU

TEXT BY HUGHESTA AND GAIL SKETCHES

LOST AT SEA

2010 was a long time ago. Plastic Beach released on March 3, 2010, and while reception among fans was initially very mixed it has grown into being considered by many to be the very best record the band has ever released. And while the album enjoys its newfound glowing reputation, there are still many who look back and wonder, "what if?" The Plastic Beach sessions were long and massive in scope, spanning several continents and resulting in innumerable songs that were ultimately never released, although many were teased and talked about in the year leading up to the album's release. For this article we have posted a poll on Gorillaz-Unofficial of every song we know about it, and had users vote on the songs that, ten years later, they still want to hear the most. Then, we will examine the top 5 most hotly requested 'Sea Sides,' and try to understand what makes them so enduring and tantalizing a decade later.

The List

Here is a list of every known recorded and unreleased songs from the Plastic Beach sessions. Special thanks to Gorillaz-Unofficial member "Must" for his help gathering this list!

- Apple Carts
- A Very Dark Night
- Carousel
- Crashing Down
- Electric Shock (ft. De La Soul & Hypnotic Brass Ensemble)
- Float Tropics (ft. De La Soul)
- Glitter Freeze (ft. Mark E Smith & Einar Örn Benediktsson)
- Globe
- Leviathan (ft. The Horrors & Gruff Rhys)
- Mr. Light
- No Service Here
- Omar Song (ft. Omar Souleyman)
- Plastic Jellyfish (ft. Mz Streamz)
- Prawn Porn
- Sea Bacon
- Sea of Beauty
- Sick Parrot
- Sub Dusk
- Sunday Monday
- Terry's Pier
- United Summer
- White Flag (ft. Eslam Jawaad) [prod. The Last Skeptic]
- Unknown Giggs collaboration
- Unknown Lupe Fiasco collaboration
- Unknown Mos Def collaboration (possibly Electric Shock)
- Unknown Theophilus London collaboration (possibly Doncamatic)
- Unknown Waed Bouhassoun collaboration

The Winners

- Leviathan (ft. Gruff Rhys & The Horrors)
- Crashing Down
- Electric Shock (ft. De La Soul & Hypnotic Brass Ensemble)
- Mr. Light
- Sloped/Float Tropics (ft. De La Soul) [tie]
- Sunday Monday [tie]

LEVIATHAN (ft. Gruff Rhys & The Horrors)

Hugh: Everybody knew this was going to win. Every single person who participated in this poll knew, without a doubt, that Leviathan was going to win it. Its legend grows with every passing year, as more and more fans discover it and more and more information on it gets dug up by the Gorillaz historians on Gorillaz-Unofficial and elsewhere. A 12 minute epic krautrock song, with music and vocals featuring The Horrors and Gruff Rhys, backed by the Purple the People the Plastic Eating People choir. Sinister in sonics and awesome in sheer power, the song appears to have been a powerhouse.

Thanks to the incredibly handsome Seb Monk, we have 50 seconds of this song to enjoy, as it appeared in The Making of Plastic Beach documentary that was included with the album's Experience Edition back in 2010, making it outside of Electric Shock, the Sea Side we've heard the most of. But 50 seconds of a 12 minute song is a very, very small amount indeed, and who knows what other twists and turns would crop up during the track's sonic journey. Many would consider the 13 minute DoYaThing to be Gorillaz very best song, and it's very likely that this track would give it a run for its money. Even the band seemed to think it was something special, as interviews leading up to Plastic Beach's release talked about it frequently, with both the band's real and fictional members talking about it frequently. The Horrors are even Gorillaz canon, with supposedly every member of the band being one of Murdoc's bastard children. Of all the songs we never got, it's clear that this is the one that people are clamoring for the most, and it's very likely the best, most exciting song in the whole bunch.

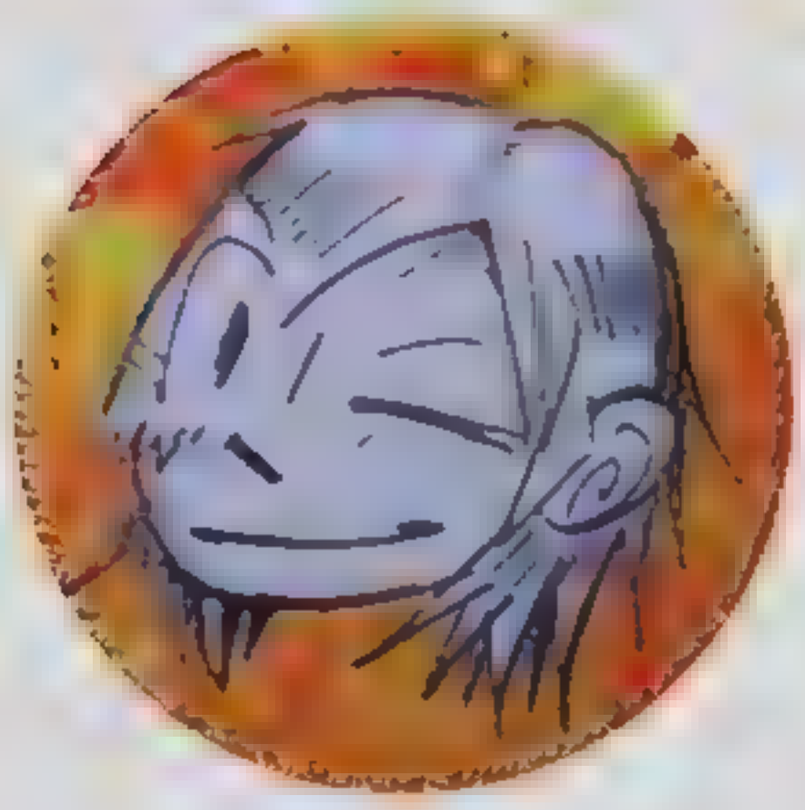
HUGH'S VERDICT: 10/10
I NEED IT

UPDATE: According to some new information uncovered in the Gorillaz-Unofficial interview with Jamie Hewlett you can find on page XX, the song with The Horrors was going to be retitled something else, with a completely different version of Leviathan also existing. While I'm extremely interested in what this would have been, fan affection for Leviathan is directed solely towards the piece featuring The Horrors. Whatever this new arrangement would have been, it's impossible to know whether it's remotely as exciting or enticing as the version we've heard.

CRASHING DOWN

Gail: Crashing Down is not only a very beautiful track, it's also quite an oddity. We first heard it as a snippet used in Russel's Ident, back when the album was first announced. It then vanished, with Damon merely mentioning that he originally wanted Englebert Humperdink on the track, but now he wanted to record it as a duet with Asha Boshle. Years later, out of fucking nowhere, a new version of the track was featured in the Netflix documentary "The White Helmets". This new version is a really great piece, and is a nice beautiful glimpse of what could have been had we got this on the main LP. The lyrics on the original snippet are: "What if the whole world was crashing down through space? Sinking through water.." then it fades out!! The White Helmets version on the other hand, is a look into The Syrian Orchestra's side of things. It is a beautiful, yet haunting piece, with a very stirring ending, showing an almost opposite side to the vibe I got from the original snippet. Next to Leviathan and Electric Shock, this is definitely some of the most requested materia from those sessions, and its presence is almost required if Gorillaz were to make a 'Sea-Sides' esque record.

GAIL'S VERDICT: 9/10
AAAAGH GIVE IT TO ME!!!



ELECTRIC SHOCK (Feat. Hypnotic Brass Ensemble and De La Soul)

Gail: This track is probably the most well-known and widely-spread of all the sea sides material! The first time we got a peek at this track was all the way back in 2008, when Damon performed the song with Afrika Express in London. The performance begins with a simple drum loop, which then evolves to a bigger sound over time. This is accompanied by Damon getting the crowd and choir to say "That's Electric Shock!". You can definitely tell this was in the early stages, especially compared to the other two demos.

The next version is from BBC Radio 1, released on air as a promotional demo along with other demos of Broken and Stylo (mistakenly referred to as 'Binge') all the way back in January 2009. This demo began with the beginning half of the B-Side 'Three Hearts, Seven Seas, Twelve Moons', which then faded into a Carnival-esque tune, a sweet melody that would eventually transition into Electric Shock, with the same drumloop used in the Afrika Express demo. This is accompanied by a sample of Haruka Karoda saying "That's Electric Shock!" (Reused in Rhinestone Eyes and the second demo), including some synths and a more polished melody. After this, its journey is less clear. It seems De La Soul recorded for it, and maybe Mos Def did as well. We know Hypnotic Brass Ensemble appeared on the song thanks to the Making of Plastic Beach DVD. Despite all this work, Electric Shock was ultimately cut from Plastic Beach, and was not heard of again until 2014.

The second demo, used for a mix created for FACT Magazine, would be the final version released as Electric Shock. An alternate form of this demo also appeared in the 'Making of Plastic Beach' DVD. Anyways, let's get to how this sounds! The track fades into a more chill, toned down version, with new drums, synths, and pretty much everything, only reusing the sample of Haruka Karoda. But this wasn't the end of Electric Shock!

It soon evolved into several tracks, Haruka's sample going into Rhinestone Eyes. Many also believe the melody went into Welcome To The World Of The Plastic Beach, as well as The Fall's 'Snake in Dallas', and 'Strobelite' from Humanz.

GAIL'S VERDICT: 8/10
Nice track with various releases!

SUNDAY MONDAY

Hugh: Not much is known about Sunday Monday, outside of its appearance in the "Pirate Radio" teaser that appeared on the Gorillaz website in early 2010. A quiet, relaxing song, Damon reads out the first five days of the week and then reiterates "I crashed down on Thursday" a couple of times, then says something indecipherable about Friday as the track fades away. Outside of this short teaser, we don't know anything about the song, which is a shame because I find it to be very beautiful. It hasn't come up very often in the decade since that teaser first aired, with other songs mentioned here often receiving the brunt of the discussion in the years since, so I was pleasantly surprised to see it make the top five. Outside of Leviathan, I think this is my most wanted sea side. It's a truly beautiful and pleasant song.

HUGH'S VERDICT: 8/10
It's so zen!

MR. LIGHT

Hugh: Not much is known about Mr. Light, but it's crept up to the top of the fan "Most Wanted" rankings all the same. We can hear a little bit of it in the "Sun Deck" teaser for Plastic Beach, and it does sound very pretty. Gorgeous shimmering synths waffle around in the background, as Damon plays a cute acoustic melody and hums along like he's doing 12D3. Then he says "Mr. Light!" Then the teaser ends. You can also see the title appear in one of the pages of the Plastic Beach Experience Edition booklet. Other than those couple little glimmers of info, we know nothing. Sounds pretty good though, and I imagine if this got released it'd be a favorite of the fans who prefer the quieter, more introspective Gorillaz sound heard in songs like Busted and Blue, Kansas, and One Percent.

HUGH'S VERDICT: 8/10
Not for me, but the world wants it!

SLOPED/FLOAT TROPICS (Feat. De La Soul)

Gail: This track has to be the most elusive. The name of this track appeared as Float Tropics in Q magazine, with no description whatsoever. The name has been thrown around here and there, yet somehow there are no clips of the track or evidence online of what it sounds like! This is probably one of the only Plastic Beach tracks with a name, but no audio (Along with the catchy song Globe). Some speculation is that the unnamed 'Sea of Beauty pop song' could be Sloped Tropics, but there is a similar speculation of it being Globe as well. Sorry, but I don't think we'll see this one for a while!

GAIL'S VERDICT: ???/10
No clue, can't hear it!

PERFECT BODY
PERFECT SUPERFAST
JIYASH JIYASH
SUPERFAST PERFECT
BODY PERFECT

Art by Myles Sherman (b. 2000)
Text by Bran (b. 1989)

How I Grew Up With Plastic Beach, 2020

Written article on a digital publication accompanied by digital collages

Gorillaz's third album "Plastic Beach" was released on March 3, 2010. I, the author of this article had only just begun to live in my 20's and was barely 6 months into this new decade of my life when the album was thrust upon my lap. I was 3 months deep into my first "serious" relationship and was beyond hopeful for my life at the time. I obsessively listened to Plastic Beach everyday for months. It drove my friends & girlfriend at the time crazy and eventually, I too was burnt out on it but I made the statement that it was the best Gorillaz album of all time and would be hard to beat. Hell, I even gave Glitterfreeze an 8/10 when I posted my original track by track review on Gorillaz-Unofficial.

Speaking of Gorillaz-Unofficial, it definitely experienced an uptick in activity after a lull in 2008 where not too many people were posting on the forum, and this go around, a crop of new users joined (who I now consider life long friends) and it was a good time to be member on G-U. For me personally, it helped me get back in touch with some older G-U members too and I spent a lot of 2010-2011 in big Skype Chat groups just shooting the shit and having a great time. Plastic Beach definitely kick started that for me.

I am reminded of a time where I was having a pretty intense conversation with my girlfriend at the time. We were in my car driving and in the background you could hear "To Binge" playing in the background. Despite having this weird argument about religion, all I could think about was "Damn, why does this song have to be a good soundtrack for this moment?" & it's something I will never forget. This girlfriend of mine, she also made jokes like "It's Brannon's dick on a plastic bitch" and "Sweepstaaaakes, you're a Weiner" and for some reason that bothered me at the time but now I just think it's fucking funny. (Don't worry, my ex and I are still good friends so it's all good).

Like milk going sour, shit went south in our relationship and I broke things off as I was leaving to move to Chicago, and I went through my first major break up and learned some hard lessons from the fall out. Gorillaz went through a break up of sorts around the same time. It was not too long after DoYaThing came out, and basically Jamie and Damon called it quits. They barely made anything from the Plastic Beach tour and it seemed like their was trouble in paradise and at the time I assumed Gorillaz was done. G-U soon dwindled after and the site went offline in 2014. I stayed in touch with some G-Uers on Skype, Facebook, etc. but it definitely was a different time now and things weren't as hopeful as they were in 2010.

2012-2016 saw another "serious" relationship fizzle out (All love is broken, eh?) and I was the poorest I had ever been in my life. (Not that I came from money but I was definitely living pay check to pay check) I was also experiencing some intense depression and it was the first time I ever try to socially isolate myself from most people in my life. That didn't last long but much like my social isolation, Gorillaz

were nowhere to be found. Unbeknownst to the world at large, in 2014 Damon and Jamie made up at a party but news didn't start to trickle out till around 2015. Once Gorillaz started posting those stories on Instagram in 2016, thats when I started to get really hyped. They were back and somehow the forum came back in 2016. It was like 2010 all over again. People were returning to the forum, and we were having conversations and it was a good, even if it was brief, time.

2017 and onwards has been pretty much a buffet of Gorillaz music and news and it's definitely been a good time to be a Gorillaz fan. G-U is now active as a discord (under new management, 2-J is nowhere to be found) and I feel very close to the community again. Now, you may be asking yourself "Brannon, where are you going with this?" Honestly I don't know, I guess I feel like I've been chasing that excitement I got from Plastic Beach coming out for a long time, and haven't quite found it yet. The only album excitement that could top it as an experience is Demon Days, but that's a story for another time. Anyways, that's what growing up is kind of like: Getting a feeling and trying to chase after it, sometimes for all your life. I'm in my 30's now and I've learned from my successes, as well as my failures and I'd like to think Gorillaz learned from their time on Plastic Beach too and grew up as well.

No matter what, every time I listen to Plastic Beach, I am transported back to 2010 but it's different now. I can't go back, nor do I want to, but it's still vivid in my mind. Nostalgia is a bitch and I wanna move forward from it. Plastic Beach isn't even in my top 5 of Gorillaz albums at this point but I often think back on how it was there for me in the beginning of my 20's and for it's 10th anniversary, it's seeing me into my 30's. A different person, but still, at my core, a Gorillaz fan.

Favorite song: Empire Ants

TMBG
Art by Shawny Wiseau

Art by Pb-sides

Jamie Hewllet drawing of David Coulter: "Jamie did it on the back of an envelope, literally!" says David

PICTURES KINDLY PROVIDED BY DAVID COULTER
INTERVIEW AND TEXT BY "SUPER" JACK SEDA-SCHREIBER

AN AFTERNOON ON THE PHONE WITH DAVID COULTER

A lot of you are probably asking yourselves the same question right now, who is David Coulter and what is he doing in my "Plastic Beach" zine? Well, to put it in David Coulter's own words, "David Coulter is a slow-burning musical craftsman, sonic collaborator and follower of the road less traveled." But to put it in my own words, David Coulter is a musical nomad of sorts. You all have probably heard David Coulter's work before in some form without even knowing it.

Growing up in a musical family, David Coulter grew up admiring the strings underneath their family's piano as opposed to playing the actual thing. He then proceeded to learn the Jew's Harp, an instrument you play with your lips, teeth and tongue. This was the first instrument he owns, and he owns a Jew's Harp in every key, a chromatic set of Jew's Harps. He then proceeded to as website Discogs put it become "widely regarded as one of the world's foremost musical saw players" ("Who writes this shit?!" he says in response to learning this). The saw is a beautiful instrument which makes a sound that comes with off a frequency that lands somewhere in between that of a violin and a theremin. One of his first big breaks was scoring a kids TV show in Australia, to prepare for this show he learned the Australian instrument, the didgeridoo. The didgeridoo is yet another strange instrument, albeit a much more popular one. This mastering of the didgeridoo led him to, as his website put it, "play the didgeridoo at the invitation of Her Majesty Queen Elizabeth II on a number of official occasions." ("I've played the didgeridoo seriously for 20 years" says David when asked about this). To sum this up, David is a lover of weird instruments and this became his gateway into the music industry world.

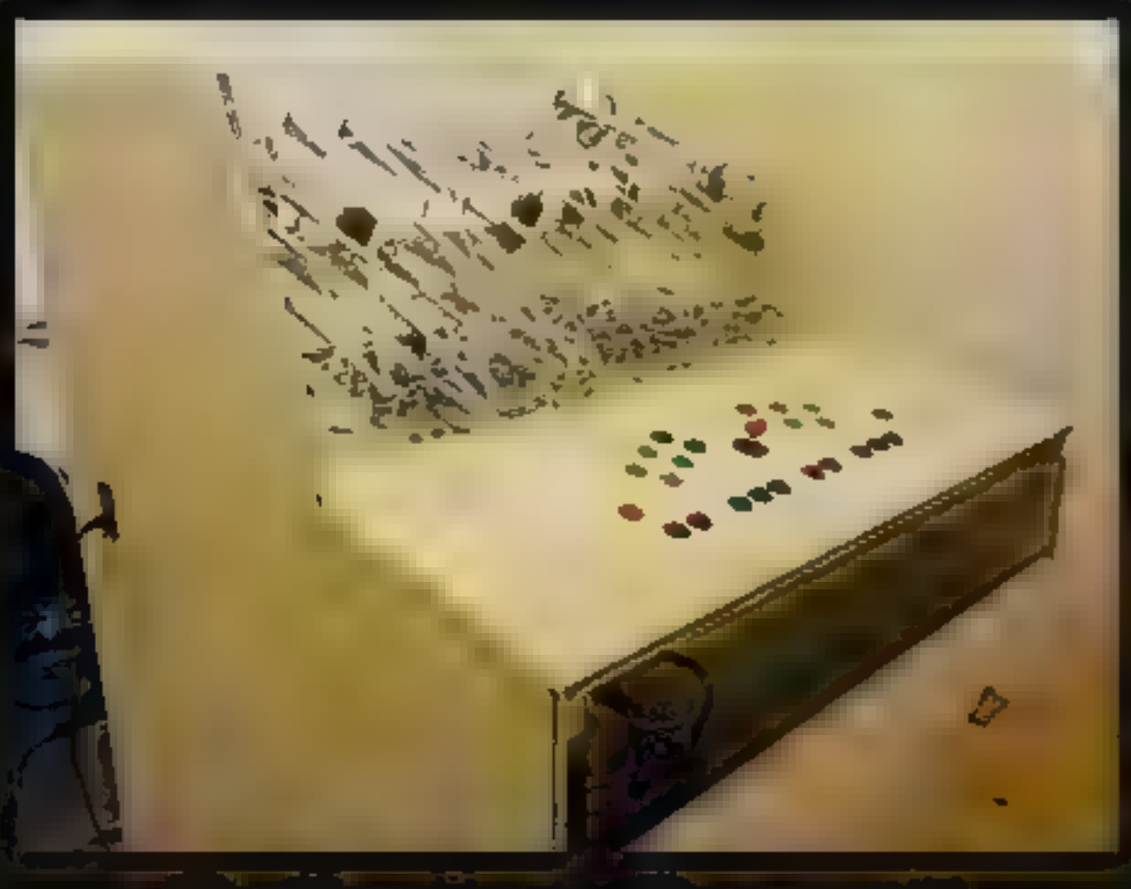
Damon & David working on
their Klaxophone

The list of bands David has been in includes: The Pogues and Test Department and the list of acts that David has played with includes but is not limited to: Beck, Jarvis Cocker, Brian Eno, Lou Reed, Nick Cave, Michael Gira, Lydia Lunch, Laurie Anderson and, yes, Gorillaz.

David Coulter met Damon Albarn at his house in 2006. Damon had seen his work as a theater director for Tom Waits ("I'm mainly known for my theater work these days" says David in an aside). Damon was so impressed that he asked David to be the musical director and conductor for a new theater production him and Jamie were working on, called "Monkey: Journey To The West". David Coulter was not really familiar with the "hip hop" works of Gorillaz. What drove David to wanting to be a part of this project was actually Damon's work on the 2002 standalone project, "Mali Music", a brilliant often forgotten experimental record which fused rhythmic Mali sounds with the experimental dubby electronic aesthetic that Gorillaz were then known for. Lucky for David, the "Monkey" opera was going to be a very left field project.

Being the musical director meant that David Coulter served as an almost third man in command for the project behind Damon and Jamie. He would oversee it all whether it was Jamie casting the characters in Beijing or Damon recording the demos and guide tracks of the opera's score. While being in the studio with Damon, David got to see his usual process. Damon would go into the studio and immediately drift to an instrument and start playing. The engineer, Stephen Sedgwick, would then record whatever it was Damon would do and save it for later usage. One particular moment David can recall, is Damon coming into the studio playing "the most beautiful song" on his signature four stringed acoustic guitar. After he sang it, he asked David to play a musical saw melody on it and this beautiful song became stand out "Monkey" track, "The Living Sea."

"Monkey" saw Damon trying to step out of his comfort zone. After spending some time in Beijing, he began to be obsessed with the sounds of car horns and traffic in the streets. He asked David to help him make a new instrument that sampled the sounds of everyday Beijing, this instrument was called the Klaxophone. Designed to "look like an arcade cabinet," the Klaxophone was so loud that it caused everything around to "shake" or be pushed back like a character would be in an "old cartoon." There was talk of them not being able to use it, but David was persistent (mainly due to how outrageously expensive it was). To accommodate they built a glass wall around the Klaxophone when it was played in the pit for each production of the show.



The Klaxophone's "Doncamatic" like car horns

The Klaxophone's arcade controls

Of course, "Monkey" was a huge success leading to bigger and even better productions at both the London arena, the O2 and a bigger and more extravagant one in Paris. Damon and David remained close for a long time, often using each other in their projects. The next time they met was at a Greenpeace festival Brian Eno was organizing in 2008 where Damon's band, The Good, The Bad & The Queen played. David Coulter went up to accompany the band on a musical saw for their song, "A Soldier's Tale." David also accompanied Damon at a Syd Barrett tribute show, and had Damon feature at a live event he organized called "Plague Songs." The two grew so close that they ended up backing Damon's daughter, Missy Albarn, billed as "Damon & David" (Missy played the harp, Damon & David played guitar and ukulele). Their relationship is what lead to David Coulter sitting in on some sessions for "Plastic Beach."

Similar to what Damon did with Hypnotic Brass Ensemble, Damon would bounce ideas off of David Coulter. One story David recalls is Damon asking him to play a melody that Damon had been humming in his head for days on a set of giant bells. This melody later became the main synth riff to stand out track, "On Melancholy Hill." Without David Coulter, we would not have yet another amazing track, "Some Kind Of Nature." Damon specifically wrote that track with Lou Reed in mind to sing it, and having worked with Lou before, David decided to shoot him an email. According to David, "he replied immediately."

David's most famous contribution to "Plastic Beach" however is on the grand finale, "Pirate Jet." He does the opening line on his beloved Jew's Harp. While at the time the was playing to the track, the song slowly became based around his sinister almost robotic cries of "pirate jet" making him almost a pseudo feature on the song. He was thrilled to have heard his jew's harp playing being blasted over the intercoms of Glastonbury during Gorillaz headlining set, watching it from his English home.

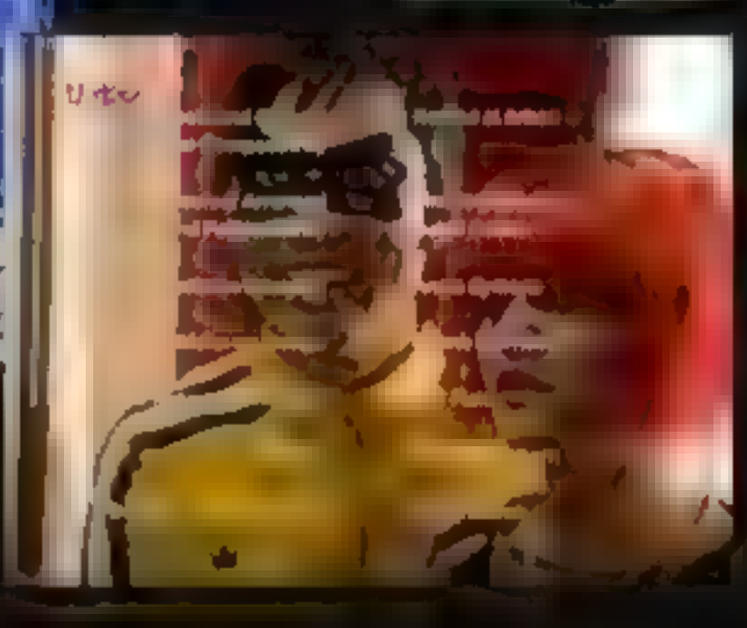
David hasn't spoken to Damon in a while, but he still keeps up with what he's doing (he thinks the new Gorillaz track "Momentary Bliss" is amazing and that The Good, The Bad & The Queen's album "Merrie Land" is the best thing Damon has ever done). They are both busy busy men, David Coulter is currently working on not only theater productions, but also with Iranian singer Mina Momeni and is trying to get her music out there to a safer world. In Iran, music is often censored or silence, meaning a fight for "music freedom" along with many other freedoms, is an ongoing and worthy battle to fight. They released a song together called "The Wall of Fear (The Drak Room)" which I think is brilliant and a must listen for all Gorillaz fans.

David Coulter is a very private man. He rarely does interviews, especially about other people's work, and the fact that I got a chance to talk to him means the world to me. It was a conversation I will never forget. Without David Coulter, Damon's music in "Monkey" and "Plastic Beach" would not be as interesting or groundbreaking as it is.

David Coulter, Damon Albarn
bandleader/sax player Mike S

David Coulter (left) taking a bow with the opera's cast and crew

The "Monkey" TV show which influenced Damon and Jamie's desire to do the opera



n and Gorillaz keyboardist/
mith in China (left to right)

Damon Albarn & David Coulter

TEXT BY THATMUSTGUY
ART BY MYLES SHERMAN

TOP 10 PHASE 3 REMIXES

As a lover of the Plastic Beach era, I have a wide span of knowledge of all things that came from that time. This means I have to know basically every nook and cranny of the subject material -- from beginning to end -- and it's no secret that the remixes take up a huge part. With over 40 remixes -- the most a single Gorillaz phase has ever gotten -- the scope of people who have added their own touches to some of the band's most classic tracks is astonishing (for better or worse, in some cases). Now, you may ask, who out there would be crazy enough to rank all the remixes? Well, not me! That's why I'm only crazy enough to rank 10 of 'em -- for sanity's sake.

10. Rhinestone Eyes (Boemklatsch Remix)

Issued as a stand-alone digital single, this electro spin on the single-that-never-made-it to-be is interesting, to say the least. The sound really fits with the time it was released in, which isn't always a bad thing. However, it is a huge contrast from the original's dinky feel. I have it on my list for the fact that -- even though I feel doing a good remix of this track would seem hard -- Boemklatsch somehow pulled it off and really made it their own here.

9. Superfast Jellyfish (Evil Nine Remix)

A wacky one, to say the least: Evil Nine warps and bends the upbeat Superfast Jellyfish into a whole different genre. It almost feels like a slightly more demented track with comparisons to Thriller, though it does get a tad repetitive at some points. I adore the way Gruff's hook takes over the track here; it spins it in a way that you wouldn't even assume he was ever talking about a frozen jellyfish meal.

8. Stylo (Yuksek Remix)

This is a heavily synth-oriented take on Stylo. I find this one shines in that it's such a different spin on the original, yet still retains much of the core feeling. The progression on this track is such a change of pace from most of the remixes Gorillaz get; it could stand on it's own really well, though of course it still feels like Stylo. With added vocal effects applied and repeated vocals spread throughout the track, it adds a futuristic vibe that I feel works really well.

7. Superfast Jellyfish (The Last Skeptik Remix)

The Last Skeptik's take on this track is a really fun and groovy one. It brings the vibes of the original to a lower level, but not in a way that it becomes a slog to listen to. Chill synths and added-in violins, doubled with big beats almost gives off a feel of it being a remix done by Dan the Automator himself. While I think this is lower down on the list, it's not one that should be undermined. There's a reason he almost made it to the album proper!

6. Empire Ants (Paul Harris & Paul Rogers Vocal Mix)

You could almost call this one a rework of the original rather than a remix, but whatever it is, it's really good! The two Pauls really did a nice job turning the beautiful Empire Ants into a seven minute club banger, with some unique additions to make it really stand out. The part I love the most would have to be the breakdown in the middle of the track. It just feels... right, and with the added layers such as a new guitar, it really makes the track feel more progressive.

5. Stylo (Alex Metric Remix)

One of the bigger remixes from this era, Alex Metric's dance party take on the nu-funk Stylo is one that -- to be honest -- got stuck in my head the moment I heard it. With a very

70's/80's sound to it, this remix almost feels like modern Earth, Wind & Fire. The funky drum beat backed by damn good synth horns could also make you think of Daft Punk in a way. That's not to say this isn't unique; it very much has a personality of it's own. I especially love the drop near the end -- a very cool take.

4. On Melancholy Hill (Feed Me Remix)

Now this is a remix I feel everyone knows; it's another one of the bigger and more well-known remixes to come from this era. This track first saw its official release on a soundtrack for the Vampire Diaries television series For being associated with such an... odd show, it stands out as one of the best. Beautiful layers and a breakdown that, I feel, outshines the original's breakdown gives this track a really fresh, yet still "pop" atmosphere. If you haven't heard this one yet, I suggest you join the club and get on that as soon as you can!

3. Doncamatic (Harry Love Remix)

Originally released as a track off of Daley's 2012 mixtape "Those Who Wait," this remix of the beloved pop single gives it a huge RnB spin. Seemingly unrecognizable from the original -- aside from the main vocal track -- this remix is beautifully layered with sparkling synths and a very smooth bassline. With 2D's backing vocals getting more of a highlight this time around (especially near the end), I highly recommend it to those who love to hear our blue-haired-lad and his angelic singing voice... as well as Daley's angelic singing voice, of course.

2. Stylo (E&TC Remix)

A very carousel-like take, this one is... pun very much intended. Erland & The Carnival's spin on this track adds a soundscape that can only be described as a trip through a carnival from your nightmares -- and I'm all here for that. With spooky synths and amazing guitar-work (supplied by none other than Simon Tong, who you all should know by now), this remix is not one to be missed, especially if you're into the more wild side of the Gorillaz library.

1. On Melancholy Hill (Den Haan Remix)

Now, I love the original On Melancholy Hill. I consider it one of Damon's best entries into mainstream pop. However, I believe Den Haan's disco-inspired take on the track may be just as good as the original in many aspects, and I highly consider it to be one of the best remixes to come from this era. With a wide bed of groovy synths, mixed in with new pitch arrangements done to the lead 2D vocals, it almost feels like a track you would hear as a b-side from the Humanz era. I would be so glad to hear the group re-release this track in higher quality, as I consider it the best remix done for this era of Gorillaz.

Well, there you have it. My top 10 ranking of the best of the best... for this era, that is. I hope you all enjoyed diving into my brain to see my thoughts on some really great takes on tracks from Gorillaz's past, and I hope you all make sure to check out at least one of these fine remixes! I promise you, it'll be worth your time, and please remember to support the band and the folks who helped bring these remixes to life! If you're reading this, Den Haan, please give us the remix in it's fullest quality, I beg! Alright, I'm done now.

Art by Draconiclight

ART BY MYLES SHERMAN AND CODY COLLINS (AZOO)
INTERVIEW AND TEXT BY JACK SEDA-SCHREIBER

G-U Interviews: Jamie Hewlett

After running through a hail of Plastic bullets, we found amo... the wreckage remaining a l... pelican sitting at his sto... After managing to get the spanner out of his mouth, ... started telling us that he ... as none other than Gorillaz ar...st and mastermind Jamie Hev ett! We didn't believe it was him, of course, but just to humor ... we decided to have a chat about his day, and if he knew anything about Plastic Beach that we didn't.

Jamie: Hit me.

Jack: What were your artistic influences on "Plastic Beach"?

Jamie: Uhm, my artistic influences on "Plastic Beach," god blimey. Probably a little bit of "Yellow Submarine."

Jack: That makes sense.

Jamie: Uhm, probably some things like "20,000 Leagues Under The Sea" with Captain Nemo. We took the idea of Point Nemo, Nemo meaning "no name." We did a little cross reference and found the furthest point from any landmass on planet Earth, which is in the middle of the South Pacific, called Point Nemo. The grid reference had a lot of 23's in it, which we found quite interesting cause that's the number we tend to use a lot. So, it was a coincidence. So; Point Nemo, Captain Nemo, "20,000 Leagues Under The Sea," "Yellow Submarine," "Treasure Island," "The Old Man And The Sea," – a lot of stuff like that was referenced or researched or read. Anything in the ocean or on the ocean was an inspiration. As far as drawing style, I'm not quite sure. I can't remember what was inspiring me at the time. I think I was just discovering how to use Photoshop properly at the time. Because, ya know, the first Gorillaz album I used to have a guy who did the Photoshop for me, cause I didn't know how to use Photoshop. I'd do the drawings and then I'd sit with him and say, "Make this blue, make this red, put a shadow here" and basically he turned to me and said, "You should just learn Photoshop." And I thought, "Really? Fucking hell, that seems like a lot." And he said, "No, it's really easy." And we sat down and he showed me the basic commands which I wrote down in my drawing pad, and then I got to practicing. I did all kinds of photoshop coloring on "Demon Days." But by the time I got to "Plastic Beach" I had gotten quite good at it, so I was experimenting and using the program properly.

Jack: Wow at the '23' thing!

Jamie: Yea, 23 being the number of Gorillaz, it was a coincidence. It also turned out that Point Nemo is also where all the ocean's currents meet. So all the crap and rubbish collect in the ocean and eventually winds up on Point Nemo. We were looking at photographs - National Geographic photographs - of these giant areas with miles and miles of condensed plastic floating. And then that was the idea for "Plastic Beach," of course. What if all the rubbish from our history wound up in the ocean and formed an island in the middle of the South Pacific called "Plastic Beach?" That's why the model we had made included old German airplanes, boats, tanks and all sorts of stuff that had been thrown into the ocean all over the years. A little bit of "Thunderbirds" [was an inspiration], I guess a little bit of "Tracy Island," too.

Jack: What was the original concept for "Plastic Beach" and how was Phase 3 supposed to progress and end?

Jamie: The original concept of "Plastic Beach..." Well, it was about the environment, obviously, but without getting on a soapbox and preaching about it -- which is never the right way to put a message across. We turned it into a story, where Murdoc had obviously run out of credit and time, and was basically on the run, so he fucks off to the South Pacific. Somehow, miraculously, he manages to build a plastic island all by himself. We never explained how that happened, but he built Plastic Beach. How was it supposed to end? Right, so it starts off with the chase in "Stylo," where they have obviously done something to upset Bruce Willis and he's after them. They drive the car off the cliff, the car turns into a submarine and they go to Plastic Beach in "On Melancholy Hill." I think it has to do with the Pirate Jets, who are basically mafia; they were after Murdoc. Maybe Bruce was employed by the Pirate Jets to bring Murdoc in, cause maybe when he's not being an A-list Hollywood movie star, he's also like a bounty hunter. He was supposed to bring Murdoc in, but he failed. So they send the Jets to Plastic Beach to bring back Murdoc.

The third video, "Rhinestone Eyes," [was] made into a storyboard and then we started animating. It was basically a big battle on Plastic Beach with lots of explosions. It was like Pearl Harbor on Plastic Beach, with all of the featured artists arriving in their submarines. There was a pitch battle on the beach with planes flying over, and then it ends with Russel coming out of the ocean, grabbing one of the planes and throwing it. That video didn't get made, because we were a week into animating it when the record company pulled the budget and said, "We're not paying for anymore videos because 'Stylo' didn't go to number one." Fucking record companies. And they didn't wanna wait for "Melancholy Hill" to be finished with animation. They were desperate to get something out, cause they felt they needed to put a song out to get us in the top ten, and they put "Superfast Jellyfish" out without a video, and that didn't really work. I think before "Melancholy Hill" came out, we had a bit of a little fall out with Radio One, so "Melancholy Hill" didn't really impact. Although it ended up being one of the most popular Gorillaz songs ever, it didn't perform at the time. Back then, we're talking ten years ago, everything was really dependent on if you got in the top five and if you had plays on Radio One, blah, blah, blah, all this fucking bullshit. Bit like a movie having an opening weekend; if it doesn't make its money back in the first week, it's considered a failure. But today we have platforms on Netflix, where you can put a program or a film on that platform and it has time to gather an audience. It can be on there for a year before people notice it, and then suddenly it's the biggest thing on Netflix. So, you don't really need to follow that route anymore, but at the time, it was all about that.

So, I think "Plastic Beach" didn't fulfill what the record company were expecting, although in my opinion, I love that album; it's a fantastic album, I love everything about it. But the record company wanted hits, hits, hits. Although "Melancholy Hill" ended up being a big hit at the time, it only had a few weeks in the charts to prove itself. You do all this work and it's supposed to be successful immediately, which is bullshit cause it takes time for everyone to come around to something. It caused problems for everybody and we were a bit pissed off. I was a little angry, cause I had two more videos and wanted to make and finish off the story. I think the ending was supposed to be that a giant hand comes down out of the clouds, like the hand of a God - we don't know which God - pulls Plastic Beach out of the ocean. And underneath Plastic Beach, is a giant rusty chain as thick as the Empire State Building. He pulls it, and attached to the bottom of the chain, is a huge plug, which comes out of the Earth's seabed and the whole of the ocean is just sucked down the plughole, and the world comes to an end. I think it was something like that.

Jack: We actually heard something about that before. Cass Browne actually told Gorillaz fan podcast, "Hallelujah Monkeyz," about the idea of The Book Of Man in Phase 3. Did this actually mean the demise of Gorillaz?

Jamie: Oh right, them, yes of course, The Book Of Man. The Book Of Man was epic. That was something else that me and Cass worked for quite a long time, which also never happened. The idea came from watching the Woody Allen movie, "Zelig," where you see all these famous bits of footage and they sort of superimpose Woody Allen in the background of every major historical event since the dawn of time. We followed the same sort of path with Murdoc. Murdoc was an immortal, and he's been around since the universe was created -- since the Big Bang. We were taking famous images throughout time - images of pyramids and tapestries and everything from the past - and we were somehow putting Murdoc in there. The Witch Trials, famous paintings -- and there was Murdoc in the background. That was connected to it. It's all a little confusing now, but it was something along those lines, yeah. Another good idea that just never found its place unfortunately. I think it was a bit too

complicated for a pop band, ya know?

Jack: Had you had gone through with the idea that God comes down and pulls the plug on Earth, would that mean the end of Gorillaz?

Jamie: Uhm, no. I don't think it was God, it was some kind of God, but not God as we know it. Some kind of being, maybe even like some sort of extraterrestrial being, I don't know. But I can't remember, so you got me there.

Jack: Honestly, not remembering seems kind of fitting to the story, like, where do you go from there?

Jamie: (laughs) Like most of the Gorillaz stuff, especially in what we're doing now, we are doing it as it's happening. I just finished the second "Song Machine" video, and I'm working on two other videos at the same time. We are really right up to the mark, it gets done, it goes out. I think that's what we were doing on "Plastic Beach." We were working our way through it. We had The Book Of Man idea, and I had the fourth video idea, which was kind of a sketch idea in my head. But because an actual plug got pulled by the record company, the whole thing sort of ceased to exist. I think I killed the budget with the "Stylo" video, because it was really expensive. When I did the storyboard, I thought, "Hey, this would be a good idea, this would be cheap to do. We'll just get a car, drive it around, and we'll stick em innit." But, of course, I didn't realize that it was gonna be complicated to put animation in a moving car. And then we went and shot it just outside of California, then we needed stuntmen, then we needed police, then we needed a helicopter, then we needed paramedics, then we needed a firetruck in case there was a car crash, then we needed two cars for each car in the video, so we needed four cars, and then the whole thing turned into a fucking nightmare. Although it's a great video, it was very expensive, and I think the record company was

a bit pissed off at me cause I spent quite a lot of money on one video. I promised them the second one wouldn't cost as much, "On Melancholy Hill," but that ended up costing a lot of money too. So, it's probably my fault in the end really for not planning ahead, and not trying to think of a cheaper way to make the videos.

Jack: Can you remember what the last song was going to be for the final video?

Jamie: The last song, might have been "Broken."

Jack: That makes sense, that seems like a good single.

Jamie: I really love that song, I think the lyrics were quite fitting as well, "My heart is an economy due to this autonomy," those are some of my favorite lyrics on the album.

Jack: Not to be that guy, but those are the lyrics to "To Binge."

Jamie: Oh, fuck! Yes, right! It wasn't "Broken," it was "To Binge!" That's what I meant to say! "Binge," "Broken," both start with a B, ya see? "To Binge" with Little Dragon, not "Broken." It has that sort of desert island sound to it. "To Binge," thank you for correcting me!

Jack: Haha, no problem. When "Plastic Beach" came out, the Gorillaz website was turned into an amazingly expansive adventure game. What was it like making that and what kinds of ideas were you toying with for future updates of the game?

Jamie: Oh my god, back then I had my company, Zombie Flesh Eaters, so I had like ten people working for me. I completely work on my own now, but back then, I had tech guys and girls and computer programmers and people who were very computer savvy. So, they were kind of making all that stuff. But that was back when websites were popular. By the time we came back with "Humanz," the whole idea of the website had sort of run its course. We were gonna have rooms inside the Plastic Beach that other companies could rent, be like online landlords. You could come to the Gorillaz website, and you can rent a room, and all the fans who come to the Gorillaz website might open your door and see what you got to offer. We were gonna rent out to the right clients, obviously. We were gonna put an advert out, "rooms to rent at gorillaz.com"! Try and find some cool companies to have rooms on our website, but that didn't happen. Coulda been cool, coulda made a bit of money renting, I coulda been a landlord, coulda been great.

Jack: The Plastic Beach model used in promotional material is well loved among the fan community. What was it like making that model? How long did it take to make?

Jamie: I think it took about six weeks to make. It was great, the idea came from watching "Thunderbirds" and wanting to come up with a new style for "Plastic Beach" that wasn't just animation. Miniature model sets like in the old Bond movies and stuff. We made it up in Black Island Studios and we had a huge tank of water. We put the Plastic Beach in the middle of the tank of water, and we put oil on top of the water, and we put the fan on, and the oil made the water move like giant waves. We shot it all there. It was really fun, it was like being a kid and making a giant model. We still have it somewhere in storage, in a big crate. It was a very delicate model, it kept breaking. I'm sure we'll use it if we ever do an exhibition in the future of Gorillaz stuff.

Jack: Ooh, I would love to see an exhibition.

Jamie: Yea, me too. Get all the cars in there, that would be good.

Jack: Oh, there's so many cars in Gorillaz, wow, I didn't even think of that.

Jamie: The "Stylo" car, the Geep, yeah! But yeah, the model was very fun to make. But I think the point is every time we do a Gorillaz album me and Damon both try to do things differently. Just to make it fun and make it different. In "Humanz," we tried to be cutting edge

and use state of the art technology, and now we've gone back the other way. Do it all analog and everything by ourselves. Keep it smart and cheap and make stuff without any money and see what we come up with. That's the new addiction now.

Jack: The album's promotion began with a series of beautifully shot teasers depicting the Plastic Beach model. What was the conceptualization process behind said teasers? Was it difficult to imagine unique scenarios on the island, or match specific songs to the footage?

Jamie: I think the campaign, which also had bits of character animations as well, was just to kind of reveal details of "Plastic Beach." We didn't think someone had done a campaign with a model for a while, so we used it to draw people in and follow us to Plastic Beach.

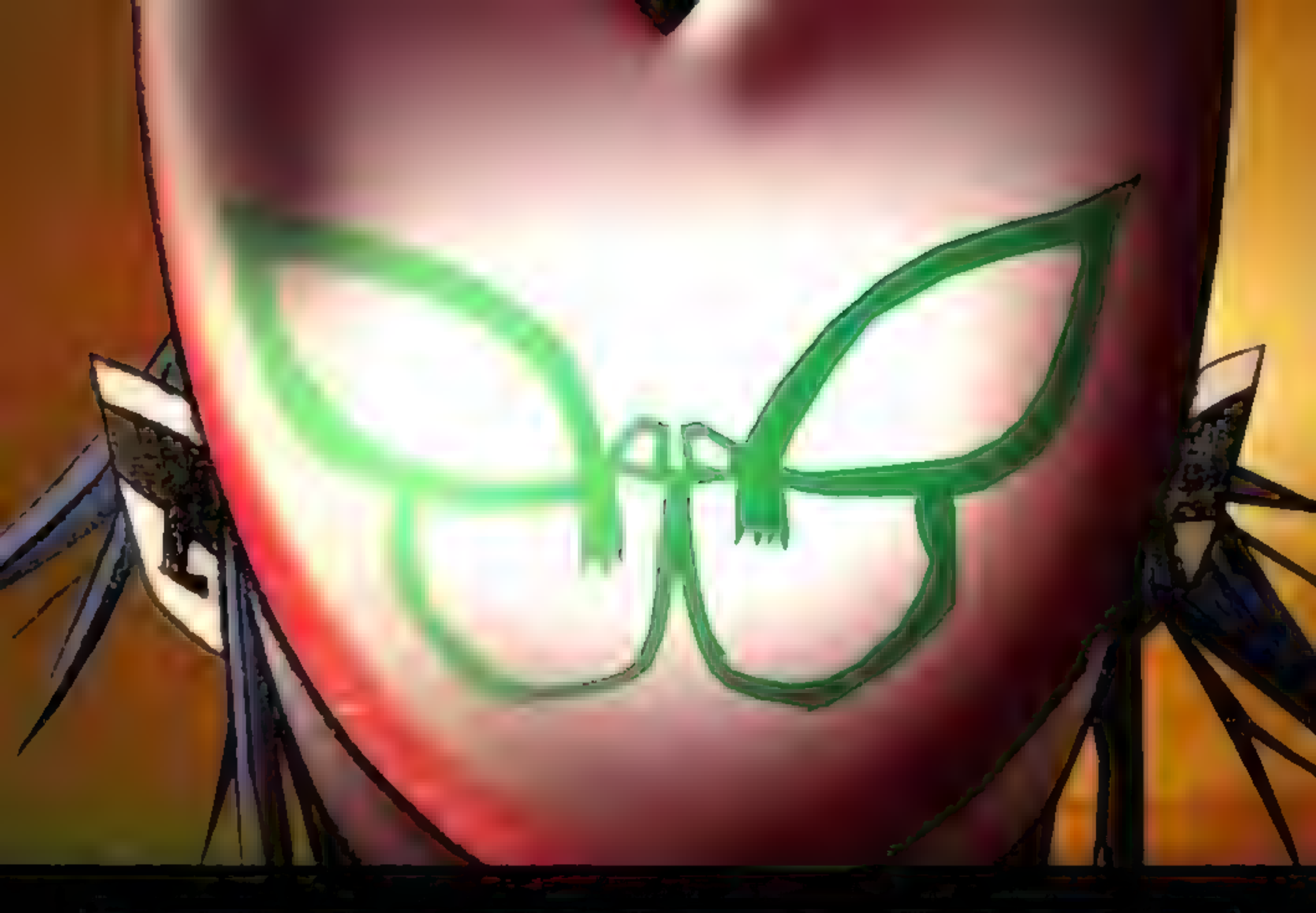
Jack: They are really cool teasers, we still wish we heard some of the songs used in those teasers. And speaking of, are there any songs you can recall that you were surprised did not make it on to the album?

Jamie: There was a track we did with The Horrors, but I can't remember the name of it.

Jack: Was that "Leviathan"?

Jamie: There were two different versions of "Leviathan," one with The Horrors, which we were gonna call something else. The process with Damon is that he makes a lot of demos; he just churns out songs like there's no tomorrow. He has so many melodies in his head; he's never at a loss for a good melody. He'll probably spend two days on each demo, and then there will be 50-60 songs, and then he'll break it down and work on 30 songs, and then he'll break it down even further and end up with 10-15 songs for the record. The ones that are left over either find their way out on a G-sides album or they never find their way out. We did one with Omar Souleyman when we were in Beirut. I don't know what happened with that one though. (gasps) That was a good song! I mean, they are all at Damon's studio. I keep saying to him, at some point, we should go through some of it. Some of them were quite worked on. They weren't four track demos; they were reaching a point where they actually started to sound like songs that had guide lyrics on 'em and stuff. They needed mixing, mastering and maybe a feature. But there were a whole bunch of songs that didn't make it, especially on "Plastic Beach." If you go beyond 15 songs on a record, people get tired. We had plans to do stuff with the songs, but we had our hiatus. But when we came back, we kinda forgot about them. We were making new stuff – you don't look back on the past, you look forward to the future. But at some point, it would be nice to compile stuff from all over. There's songs from the first album, "Demon Days," there's a whole bunch of stuff from "Humanz." Damon made so much for that one. So at some point, it would be nice to do a big roundup of all the songs that didn't make it on to all the albums and do a special album with those songs. But that's not really my decision; it's Damon's decision. And once you start going down that road, and listening to old songs, and getting excited about it, you gotta finish them. There could be 40 songs that are at a point where they could be continued and finished, but that's a lot of work. And right now, we are lucky to be in a place where we are still having new ideas and we are more excited about the new ideas. Maybe that's something you do when you run out of ideas, but I don't know if we'll ever reach that point. The thing with Gorillaz is that for me and Damon it's just fun, we really love doing it. So we are just experimenting, and having fun, and making art and videos, and that may not stop. Maybe it's something our kids will do when we are dead and buried.

Jack: I, for one, am a huge supporter of what you guys are doing cause you guys are doing amazing things right now with the "Song Machine." I know a lot of people in the Gorillaz-Unofficial headquarters started a "Free



The Sea" campaign to get the unheard "Plastic Beach" songs out, I don't know if you're aware of that.

Jamie: We're aware of that... I'm not saying anything, but we're aware of that. It would be nice to do something with that... but it wouldn't be for a while.

Jack: Noodle's return in "Plastic Beach" was always surrounded in ambiguity and mystery, and since fans never got to hear the full story, we never found out why she wore that costume, where the bruise on her face came from, or even the truth to her whereabouts. Where, if you remember, was Noodle's character going during that time period? Is there even more about her that we don't know?

Jamie: This was following the "El Mañana" video where she crashes down the mountainside after being shot down by the helicopters. I think they all thought she was gone, never to return, and Murdoc built the Cyborg to replace her in the band. Murdoc was in control of Cyborg and he could do whatever he wanted. It was Cyborg who helped build Plastic Beach. God, you're asking some difficult questions here, aren't you mate? Trying to go through my addled brain to remember what happened ten years ago! But yeah, Noodle was always the one who got in his way with the band, so I think Murdoc was quite pleased that Noodle was possibly no more. But then of course, Noodle wasn't dead and she came back traveling on Russel's bald head throughout the oceans. There was gonna be a big fight between Noodle and Cyborg Noodle -- like a face-off between the two of them. That's what the last music video was gonna be with "To Binge." There was gonna be a big fight between the two of 'em on the beach. The video was also what was gonna be at the beginning of "Humanz," the four illustrations I did. The white whale swallows 2D, Russel ends up in North Korea as a side show/ freak show, Murdoc is picked up by the EMI

battleship and Noodle ends up with amnesia working in some sort of dodgy club in Tokyo.

Jack: I remember these "Book Of" things. It was really cool seeing them suddenly after so much silence.

Jamie: That was what was supposed to happen at the end of "Plastic Beach," all four characters were gonna disperse in different directions and we were gonna leave it on that note. Russel gets wounded by the planes in the fight, and he swims away and gets covered by seaweed and urchins, and becomes unrecognizable as a human being. Murdoc saves only himself, as always. Cyborg Noodle was with Murdoc, but we don't know where she is now. Maybe she's in his bedroom, in a case or something. There you go, that's the end. Everything is written down in piles of sketch books and notepads all over the place, so my mind is somewhere else at the moment.

Jack: It's amazing you're recalling any of this at all!

Jamie: It's amazing to me as well!

Jack: "Plastic Beach" had a lot of interesting characters involved both on and off the record, including some that would've been actual characters such as Mos Def, Mark E. Smith and Einar of Ghostigital. Would you be able to tell us more about these concepts?

Jamie: Yeah, originally the video for "Stylo" was gonna have Bobby Womack and Mos Def in it. The video was gonna be that Murdoc and Cyborg Noodle kidnap Bobby Womack from his home, to take him to Plastic Beach to force him to sing on the album, and then they send a bounty hunter to save Bobby. Originally, I wanted Dog The Bounty Hunter to be the bounty hunter. Me and my kids, we used to watch his show cause we loved it; it was so fucking ridiculous. We contacted him, asking him to be in the video, and he said yes. We were getting ready to meet him, but then some stuff came out on the internet on how he made some racist remarks to his daughter's boyfriend or something. We decided we didn't want to work with a racist, so we dropped him quickly. I suggested we ask Bruce Willis to replace him. I met him three years ago, with a friend of ours from 20th Century Fox coming out to see "Monkey" in Paris. I sat with them during the whole opera, and he loved it, and then we had dinner and we stayed in touch. We had a couple dinners over the years, and I became his friend, so I asked him to do it. Bruce said yes immediately, so we asked what his fee was. And he said, "You don't have to pay me, but it is my daughter's birthday that weekend. So, if you could organize a helicopter to pick me up from LA, I would do it just for that!" The helicopter cost $5,000, but we thought it was a bargain cause we were getting Bruce Willis! In the video, the cop was supposed to be Mos Def, but he didn't want to play a cop.

Jack: That makes sense.

Jamie: So, I changed the part. It was very stressful, that shoot. I was staying at The Sunset Marquee in LA. The week leading up to the shoot, there were a lot of problems. Bobby couldn't be in the video, he wasn't feeling too good at the time and didn't wanna be in a car chase video. Then Mos Def pulled out at the last minute, but everything turned out alright in the end. Real crazy shoot though. But yeah, Mos Def really wanted to be the Boogeyman, but I already started animation on him, so it was too late for that. Oh well, at least we got Snoop Dogg in a video!

Jack: Follow up question: How often do you draw the artists who collaborate with the project and how often do they see the light of day?

Jamie: It was mainly "Melancholy Hill" that we did that. We reached a point where we thought if we have a collaborator in a video, then they should be themselves. And I quite like that. I'm really into filming the real world and then putting the characters into the real world right now. Cause then I could do my take on the real world – which is slightly twisted, and create a place in-between the cartoon world

and the real world. And ya know, animation is so fucking expensive, and it never goes down in price, and we gotta keep it hand drawn. I much prefer, say, shooting a video in Venice Beach and sticking 2D in there, cause then it brings them over to our world and they exist in it. So that's what we do now with "Song Machine."

Jack: Phase 3 is often a fan favorite for its larger narrative than Gorillaz' other eras. Do you ever think you'd be interested in doing a larger-scale story with the Gorillaz characters again?

Jamie: Yes, I am interested, and uh... I can't really say too much about that. (laughs)

Jack: Oooooo

Jamie: Yes, we are working on something for about three years on and off, trying to find a way of doing something we wanna do that is along those lines. And we've found a way of doing it, and we've found people to do it with. That will be the next project after "Song Machine." I can't tell you what it is, but it's along the lines of a more in-depth kinda epic story with the characters and music. Not just an album, but bigger.

Jack: You guys have always been so ahead of your time, so I am excited to see what happens!

Jamie: (laughs) Right on our heels!

Jack: What is one cancelled Gorillaz project that you wish had survived?

Jamie: Uhm, the holographic live tour. The idea was too before it's time. I think it might be possible now, but it's not such an original idea anymore. We did the performance at the Grammys which looked great on television, but was a disaster in person. The music was really quiet, and we were so embarrassed. You could hear people talking in the front row. Last time we investigated the technology, they still hadn't figured out how to keep the screen from vibrating from the loud bass music, and ya know, a concert's gotta be loud! The people who developed it actually got back to us a few years later and said, "We developed the technology, we should talk more." We looked into it, but it was so expensive, and we can't afford to do that; it was crazy. The idea was that you could play 10 shows a night in 10 different cities in the world, which would've been cool, but it didn't happen.

Jack: Both "Reject False Icons" and the new "Song Machine" content so far both feature an amazing logo for Gorillaz Productions. What can you tell us about Gorillaz Productions?

Jamie: Well, we aren't signed to a record label anymore. We are ourselves; we are doing everything for ourselves. So, Gorillaz Productions will be the company that puts out everything that we do. With all the videos we are doing now, I'm filming everything, I'm editing everything, doing all the key animations, storyboards and then working with a small animation company (The Line). So, everything is being done in-house now. We don't have the finances of a record company behind us, so we are doing everything on our own...which is fun, but don't be surprised if you see some brand tie-ins popping up just to fund things. As I said, animation is expensive. I remember on "Humility" we did something with Beats. I remember reading a few comments saying, "Fucking Gorillaz have sold out! Beats man!" Firstly, Beats isn't a bad company. It's not like we are working with McDonald's; it's Beats, they make headphones. Second of all, we need the money to make videos. How else do these things get made unless there is money behind it? Beats are a cool company, as are Converse who we also worked with in the past. If we work with companies it's always gonna be someone cool, not assholes. I was happy to work with Beats and Converse, they are cool companies. Without it, there's not gonna be any videos, there's not gonna be a world tour, there's not gonna be anything. All of this costs money. Gorillaz tours have so many people. The "Humanz" tour had nine tour buses going around America! That's a lot of people from all around our catalogue to put in hotels, to feed, to pay; it all adds up! So the money has gotta go somewhere!

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Jack: If you had three choices for artists to collaborate with Gorillaz in the future, who would you choose?

Jamie: Hmmm, who would I choose? Well, this would be my choice, not Damon's. We always wanted to work with Dionne Warwick. It nearly happened, twice. On "Demon Days" and "Humanz." With "Demon Days," she didn't like the name. She came in for the New York sessions on "Humanz" though. She's very cool, Dionne Warwick, but it didn't happen again. I'd love to work with Tom Waits at some point. And I'd love to do something with Bill Murray!

Jack: Ah, you guys named a song after him!

Jamie: We named a song after him but we have yet to do something with him. Get him in a video or something, or maybe have him do some spoken word like Ben Mendelhsson did on "Humanz." But I'd love to get him in and see what happens. He's notoriously hard to contact apparently.

Jack: How was the "Song Machine" idea born? What made you guys stray away from the concept of "phases" and releasing a traditional album?

Jamie: Uhm, I think we were just looking for a different way of putting out music. The music industry has changed now and conventional albums don't really sell that much. People cherry pick songs, so we thought with "Song Machine," each song needs to be a stand alone sort of single, especially if we are making it episodic like this. It gives us time to tell the story -- let it come out and build and carry your audience on a little journey. I know where "Song Machine" is going, and so does Damon, but there's always opportunity to change ideas, especially if you want to include what's going on in the world into it as well. So, I think it's just a new format that's interesting to us at the moment. If you do stuff the same way every time, it gets boring, and I think what makes Gorillaz work is the fact that we both enjoy it. We are at the point where we could call just about anybody, and "Song Machine" allows us to do that and allows us to take our time and do it slowly. It's a more fun way to work.

Jack: There's a lot of talk and speculation about "Song Machine," one of the theories being that the Maydeup Festival playlists you guys did included hints at future collabs. What can we expect from future episodes of "Song Machine"?

Jamie: I can't answer that. (laughs) If I say anything, I'm gonna get in trouble. It's all being very carefully planned. Our management company are fantastic, they are all women and they are all fucking amazing. There is a plan, and if I sabotage that plan, I will be in trouble. But it's gonna be great.

Jack: Is there any chance of unreleased "Plastic Beach" material (aka Sea Sides) being released in the future, maybe even on "Song Machine"?

Jamie: Not on "Song Machine." But, it's always possible. We're aware that people want it, and the more aware of it you become, the more you think about it, and then you eventually find a way of doing it.

Jack: How do you feel about "Plastic Beach" looking back on it 10 years later? Out of all of the amazing things you did for that record, what do you think was your greatest achievement?

Jamie: My god, uhm, I think the tour. I really enjoyed the "Plastic Beach" tour, that was really fun. We had just about everyone there with us, we headlined Glastonbury with it. We had Lou Reed on stage, we had Snoop Dogg on stage, we had Bobby Womack and Mos Def on stage. We had 'em all at Madison Square Garden; it was quite impressive. Mark E. Smith -- god rest his soul, Shaun Ryder, De La Soul too. I remember we played San Francisco on Halloween 2010, and everyone on stage and in the audience was dressed up, and we had pumpkins on stage. The entire audience, dressed up, in mainly Gorillaz costumes. There was a guy

in the front row, who had his four year old kid dressed up as a Superfast Jellyfish. It was so fucking cool, and I remember looking at that audience and thinking that everyone gets it. That moment was my most enjoyable moment of the "Plastic Beach" era. Doing Halloween in America is better than doing it anywhere else, everyone really gets into it. De La Soul were zombies on stage! That's my highlight.

Jack: Jamie, thank you so much for talking to me!

Jamie: My pleasure, thank you for helping me to remember all these things I forgot! Pleasure talking to you Jack!

Jack: Enjoy yourself, Jamie!

Art by Ssjsketches

Art by Nicole Kelly

THE SEA IS RADIOACTIVE

THE CONSEQUENCE OF CONSUMPTION AND CONVENIENCE:

[illegible]

It's no secret that Gorillaz was originally created for kids. Sure, the self-titled album was laced with swears; I can remember my father scolding me for buying my first album with a parental advisory sticker. I also have fond memories of poking around Kong Studios as a pre-teen, snickering at all the crude imagery and humor decorating the halls and rooms of the virtual Gorillaz headquarters. At the end of the day though, the project's intention was to introduce young, impressionable minds to cultural, musical and artistic influences that we weren't necessarily being exposed to through the endless vapid programming on MTV. In fact, Jamie once said: "I want it to be for kids. They're the ones who don't care who's behind it. They think it's Gorillaz, they buy into it the way they should." Boy, did I buy into it; I've been with Gorillaz since 2001, since I was just a kid. Now, as an adult -- one that actually works with kids -- I often think about ways I can introduce them to Gorillaz in meaningful ways.

Our beloved Plastic Beach came out during a lot of current fans' formative years, and ten years later the record still leaves a lasting impression. While the album certainly introduced kiddos to some musical legends -- Lou Reed, members of the Clash, Bobby Womack -- it also carried an environmental message. From the beginning, Snoop Dogg invites kids to the album's lesson in "Welcome to The World of the Plastic Beach":

"Kids, gather around
Yeah, I need your focus
I know it seems like
the world is so hopeless"

While the entire album as an environmental concept may be a little heavy to grasp for younger ones, there's one song in particular that speaks to kids in a way that the others might not: Superfast Jellyfish. Between De La Soul's rollicking raps and the sugary-saturday-morning-cartoon vibe, Superfast is a song that's meant for young ears. The song's fun detracts from the preachiness of the content, while also making it easy to comprehend. Within the lyrics, there's an important environmental message to be heard, one that kids ought to under-

stand. And it's up to us, the ones that grew up with Gorillaz, to expose kids to this message.

The song opens up with a sampled commercial from the 80's, immediately introducing us to the main theme – how convenience is killing the environment:

"This morning you've got time for a hot,
home-cooked breakfast
Delicious and piping hot
in only three microwave minutes"

Sadly, fast and easy usually means awful for the environment... plastics, chemicals, destined for landfill, inevitable pollution. De La Soul's raps then come in to describe a packaged breakfast treat, distracting with its pretty colors and free plastic toy:

"Yo, pretty packages of frosted delights
Look, it comes with a toy
Hehe, I like that
I want a number four,
a number six, and throw
in a plastic doughnut
Just enjoy the gritty
crunch that tastes just like chicken
Wrappers of many bite sizes"

De La Soul suggests here that we consume things blindly based on false reassurances from advertising and packaging. It comes with a toy, so it must be good, right? In the next verse, De La continues with the theme of convenience; we all live fast lives, and we need the availability of everything at our fingertips. Everyone wants it quick and cheap:

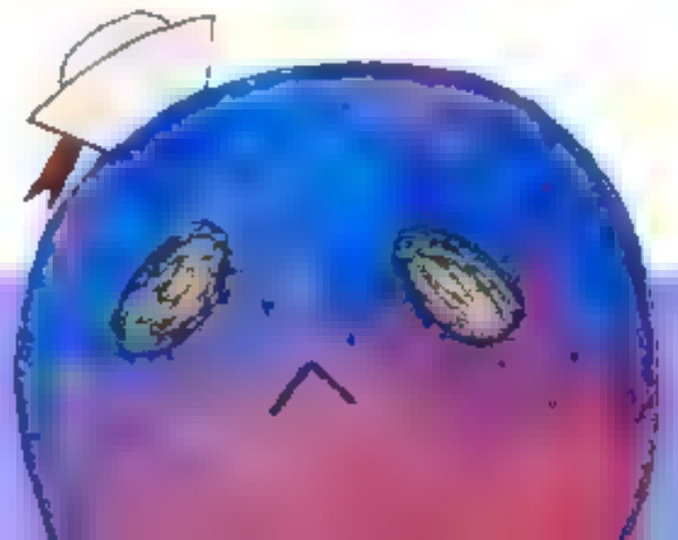
"We be the colors of the
mad and the wicked
We be bad, we re-brick i
t with the 24-hour sign
Shower my habits
while you dine like rabbits
With the crunchy,
crunchy carrots (oh, that's chicken)
Gotta have it super fast"

During the chorus, Gruff Rhys remarks on crushing aluminum "for fun," followed by "the sea is radioactive," a haunting sentiment that suggests our ignorance has caused major damage to our oceans. This is no exaggeration; plastics are the most common item found in oceans today — namely single use plastics such as straws, bottle caps, and drink stirrers. As a result, over 100,000 marine animals and 1 million sea birds die each year from ingestion and entanglement. It's predicted that approximately one truckload of plastic is dumped into the ocean every minute. It's no wonder that a literal plastic beach exists in the ocean between Hawaii and California.

After a few more verses, we hear a sample of David Attenborough announcing "the sea has gone silent." Here, we can imagine the ultimate demise of the oceans due to marine trash, overconsumption and accumulated waste.That's a dark thought, but we should never underestimate what kids can understand. We have individuals like Greta Thunberg to exemplify this. In fact, Russel Hobbs once said,

"Don't patronize your kids, they pick up on
more than you realize. I think one of the
core reasons why Gorillaz are successful
is that we never patronize kids. Their
understanding and intelligence is already in
there right from the beginning."

Ultimately, we can choose the environment over convenience; we can cook a healthy dinner instead of having a microwave meal. We can recycle items that would normally go into a landfill. Being good to the earth is not necessarily convenient, but at this point in time, it's more than necessary! Kids are growing up today with climate change as a major part of their reality. Why not pique their understanding and interest through something as cool as Gorillaz?



Art by omoulo

L. OHOULO

Stranger Than Fiction:

The real world Plastic Beaches

In March of 2010 Gorillaz released their third studio album, Plastic Beach. Displayed on the album art is an island made out of mostly garbage and wreckage from awful human events in history that all happened to meetup at that specific spot to create an island full of trash. While this is supposed to be both a place for the cartoon band to live and a way for Damon & Jamie to vent the environmental messages that are present on the album/ visuals, it's just a fictional concept... right?

Enter The Great Pacific Garbage Patch, also known as The Trash Isles and The Keeling Islands

In the mid to late 90s, a yacht captain named Charles Moore driving his boat in the Pacific Ocean noticed a large amount of plastic debris surrounding him. Concerned about this, he decided to start an organization called Algalita. Algalita is a group that sets out to educate about plastic pollution, work with governments and corporations to reduce plastic consumption, and clean up lingering messes. The hub of trash floating in the ocean was named the Great Pacific Garbage Patch by an oceanographer who was known for covering a... rubber duck toy spill in the ocean (what the hell?) named Curtis Ebbesmeyer. Algaita kickstarted the "Great Plastics Awakening" which would continue to escalate for years to come.

In 2017 the lads at Lad Bible (we like to have fun here) launched a publicity campaign for the United Nations to declare The Great Pacfic Garbage Patch, now dubbed The Trash Isles, a country. They outlined a territory and set up a form to sign up for anyone to become a citizen as an attempt for the country to be qualified by the United Nations. Hypothetically, if it was declared a country by the United Nations, the world would be obliged to clean up all pollution in the Pacific ocean. They got public figures such as Al Gore (First honorary citizen of the Trash Isles), Arnold Schwarzenegger, Sir David Attenborough, Gal Gadot, Mark Ruffalo, Chris Hemsworth, Pharrell Williams, Andy Serkis, and Judi Dench to promote the campaign. While the United Nations has yet to declare the Trash Isles a nation as of now, the campaign has won several awards and has mainstreamed The Great Pacific Garbage Patch

While many claim that the Trash Isles are solid islands full of plastic, those claims have been said by several sources to be exaggerated. First of all, the Trash Isles isn't really a group of several islands made of solid trash. They are more like vortexes that swirl around and make a cluster. These clusters were said to have more fishing gear than single use plastics/waste. Now, that doesn't mean this is something we should worry less about. 70% of all ocean litter is plastic, which is harmful to marine life and remote islands, so it's definitely something that should be pointed out. After all, slight over exaggeration or not, this did lead to a wide million dollar ocean cleanup mission that did definitely help and spread awareness of what happens to the resources we throw away. Even though a lot of the Trash Isles are comprised of fishing gear it's still super harmful to marine life. One example being littered fishing nets injuring or killing 100,000 sea creatures a year by strangling them. The Trash Isles aren't plastic islands that people actually live on, but there are islands full of plastic you can probably call a Plastic Beach.

Beach in Singapore with washed up trash on it. Photo by vaidehi shah, under the Creative Commons Attribution 2.0 Generic License.

Enter The Keeling Islands and Henderson Island

es of plastic and other harmful chemicals have

the case, at first it might sound like a neat odd-

2010 Legacy

Under The Sea

Penning my article for G-U's Plastic Beach 10th Anniversary Fanzine has been a laborious task, to say the least. Being a writer, perfectionism is the bane of my existence; minute details such as the rhythm and flow of a sentence driving me mad, entire portions of words - likely perfectly serviceable - whisked away with a heated drag of the mouse and tap of the "backspace" button. It sometimes pains me to see such mulled-over writing - thoughts I once so dearly adored, crafted with interest and intent - erased from existence, merely to please my own perhaps unnecessary excess of sophistry. Whatever that means.

Early on, I planned to detail the small, yet innumerable differences between ACertainBlueLobster's Plastic Beach - Hidden Treasure Edition and its point of inspiration, Plastic Beach: the deftly woven transitions, colorful radio interludes, clever combinations of obscure demos and commonplace tracks. Eventually, I realized a more fanciful take may paint my words in a more tangible sense - a fictionalized journey through the alleged plot of Hidden Treasure, as it plays like a reel in the theater of my mind. Floating toward the island aboard a whimsical submarine, staring in awe - Welcome to the World of Plastic Beach playing - as the deceptively beautiful resort looms before you, a dreamlike destination concealing a rotten core. Visiting the inane 2-D, rambling nonsense - perhaps the lyrics to Rhinestone Eyes - as terrorist aircraft whizz by above. Rattling bombs and howling battles shaking the so-called earth. The devilish Boogieman pulling island guests aside, promising them fame, fortune and bliss in turn of joining his villainous tribute band - a perfect match to the carnival-lit treachery of Sweepstakes.

Yet, neither seemed to rouse the creative spirit within. Both were perfectly plausible - gripping concepts, certainly - but neither quite felt genuine enough to reflect the thoughts buzzing through my skull. It seemed that, to my distress, Hidden Treasure was a work of art in that very way; it was something so intrinsically reflective, multipurposed, and visual, that describing it merely as a subjective piece of art or literature would be doing little more than pasting down an amateurish sentence: "It was good."

Perhaps it is best to compare Hidden Treasure to works Gorillaz followers collectively

adore: the sophomore album Demon Days, or pre-Gorillaz highlight 13. Albums so deeply sewn into the fabric of emotional storytelling, description is futile. One may see Demon Days as a drift through the throes of modern life; while another, instead, sees a zombie battle taking place through the halls of Kong Studios. Some imagine a teary-eyed, tight-veined Albarn, whimpering the tongues of 13 through dry lips; another pictures a psychedelic, Kafkaesque journey, Blur's frontman morphing into the empty-eyed, blue-haired psychopath that came to front Gorillaz. Just as well, I feel that Hidden Treasure manages to elicit a comparable sense of indefinite atmosphere - a world described, yet perfectly unwritten. In adding to the already thrilling sonic horizons of Plastic Beach, it creates an immersive dive into a surrealistic dimension of broken transmitters and crashing waves - building the skeleton, yet only picturing the skin. By combining the odd scraps and pieces cast aside from the proper album with what ultimately was deemed useable, Hidden Treasure creates a new world in and of itself - a world familiar, yet brilliantly new.

I suppose, in some ways, that is the beauty of Plastic Beach - the hidden treasures lying deep beneath it's murky, oil-slicked waters. The electrical shocks; the plastic jellyfish; the 12-foot Leviathans, bringing with them a whirlwind of pornographic prawn and ill-healthed parrots. The yearning for what was, what could have been - what was lost, and never again found - doomed to the filthy amalgamation of the island itself, buried beneath layers of humanity's senseless excess - whether it be half-empty cans of Pringles, globs of discarded Wal-Mart bags, or the forgotten creations of artists throughout all history.

To some points of view, it is the very excess that sunk Murdoc's mansion atop Point Nemo itself; but, as the old saying goes, one man's trash is another man's treasure.

Art by Liv Drawz

Art by Gale Sketches

INTERVIEW AND TEXT BY "SUPER" JACK SEDA-SCHREIBER

G-U Interviews: Cass Browne

Jack: Hello!

Cass: How you doin'?

Jack: I'm doing good, how are you?

Cass: Yeah, good, good. Just been rushing around so, yeah. Lots of things on at the moment. It's taken a little while for us to kinda get this together, you know, I've just been, as I said, we've been a band "Loup GarouX" at the moment. I think I sent you some videos, actually.

Jack: You did, I was checking them out. They're really, really cool, it's really exciting

Cass: Thank you! Yeah, so we're playing with Supergrass up and down the UK at the moment, and we're over in Leeds tomorrow night. We were just up in Newcastle and we're doing Birmingham then a couple shows at the Alley Palley (the Alexandra Palace), so, yeah. I've just been organizing bits today. ! I've got another band as well, actually, I don't know if I've mentioned that - that's Circle Sixty. Yeah, I was rehearsing with them yesterday. 'Cause we're gonna play two shows with The Who in March (show was cancelled due to the recent virus outbreak). We're playing in Manchester arena and Dublin arena, and the Dublin one is our guitarist's birthday and the Manchester date is my daughter's 21st birthday. So she's coming out to that. Morgan Nicholls - who is a part of the Gorillaz narrative - he's the bass player in that band and he was my old bass player in The Senseless Things, loads of things. So you know, it's a small world.

Jack: All so exciting, what a small world! Alright, are you ready to talk about "Plastic Beach" among other things?

Cass: (scoffs) oh, God.

Jack: (laughs) Alright. The first question is a general question for you; who would you say are some of your inspirations and influences for both your writing and your music?

Cass: Well the music side of it, you'll have to speak to Damon about it. 'Cause you know, he's the guy that puts the music together. I obviously played drums for the band live, but the writing style – I dunno! The "Plastic Beach" stuff was a deeper narrative than we'd had before, I think. Because when we first started doing Gorillaz, it was very much as you saw it: four characters who were in a band. They were very much in this world, I think. And then by "Demon Days", I had a bit more of a run up with that. Because it used to be myself and Matt (Wakeham) and Jamie kind of coming up with stuff for interviews. But by "Demon Days", I was largely doing it on my own. But with the "Plastic Beach" stuff, I had a lot longer to kind of plan a backstory, and there was lots of stuff going on with the website. (thinks) There were a lot of counterfeit history books I was reading at the time, and after the fact. One of my favorite writers - this guy called John Higgs - wrote a book I would thoroughly recommend which is called Stranger Than We Can Imagine, kind of an alternate history of the 20th century.

But the "Plastic Beach" stuff was very much meant to be a kind of overview of the history of man, from the big bang, through dinosaurs, evolution - and it was all swirling - that's what the plastic beach was. As each stage of man evolved, there would be another evolution of war, and another evolution of war technology: from the bow and arrow, to roman chariots, to guns, to bombs, to sat navs... and everything was getting dumped into the sea. Swirling into this horrendous, globule mass - this disgusting lump of humanity in the middle of the ocean. And the twist that we never really got to was that the "Plastic Beach" was basically a plug at the center of the universe, holding everything together. And that Gorillaz were the final incarnation of man. So it was really long, and in depth, and probably a bit too dense. But, it was fun. There are a lot of writers that I read from Charles Bukowski to Kurt Vonnegut. And I nicked lots of different bits of Kurt Vonnegut stuff - the idea of someone falling through time. I dunno, there's a million writers I could mention. One of my favorite books is Patrick Süskind's Perfume. I think Murdoc's character - there's little bits of that in there.

Jack: Yeah, and I really wish that we got to see more of the concept on the history of man with "Plastic Beach". Because when you were talking about "The Book of Man" in your interview with "Hallelujah Monkeyz", we were all interested in seeing more on how that could have happened. That's such a cool concept.

Cass: Yeah! The funny thing is, I've still got that. It was a written thing; I wouldn't say it was a follow up to "Rise Of The Ogre" at all, but it was definitely a Gorillaz-esque history of the world. Jamie had done some drawings for it where we were looking at dropping Murdoc into key, pivotal times in history. I think a couple of them have come out on his Instagram here and there. But yeah, it was fun, and I really liked the idea of the "Plastic Beach".

I think at the time though, Damon had his musical vision of where that world was - of broken keyboards washing up on a shore - and he definitely was coming at it from one angle. And Jamie's videos were this insane world, but slightly different, and that was coming from a different place; he had his own narrative. And I was kind of left to write on my own, largely. My world would take little bits of theirs and then stitch it into something that I thought would work in the interviews, and work as a full narrative. I did a thing with Q Magazine when we started, when "Plastic Beach" was just about to come out. It was a cover piece and quite a long, in depth interview that had most of those initial elements in there. Yeah, I liked it. It was a very surreal world. We were all into that kind of Terry Gilliam-esque world of things that could be satirical and political, but still palatable because they were fun, and they were sparky, you know?

Jack: Yeah, completely. And I totally get the Terry Gilliam influence 'cause the idea of a giant hand coming down and pulling the plug of the world is something very Python-esque.

Cass: Yeah, I can't remember exactly where I nicked that from. It sounds very Gilliam - I think it was something else though. It's all in there, you know? That's what people do. They take things in, they filter them, they let them ferment, and they put them out in their own way.

Jack: How was the experience of being Gorillaz' writer and their live drummer at the same time? How did you manage these two positions?

Cass: Uhh, with a lack of sleep. At first, when I was doing a lot of the writing at the beginning, Damon was still working on the album. It was growing on his end, and I was just basically doing my thing and prepping stuff. Largely, I would do that on my own and then give it to Jamie. He would go through it and you know, maybe add little bits. The talk of the narrative side of it was usually just myself and Jamie. When it came to the live thing, I loved the writing, I loved the band, and I didn't want to give one up for the other. I kind of just had to make it work.

But yeah, it was a huge amount of work at the beginning just to get everything established, you know? And then after that, it eased off a bit. When you start actually playing there's more time during the day to catch up on the writing side of it. It's a big project so there were always things coming at the last minute. So you know, you just had to do it. And it was fun!

Jack: It seems like you were having a lot of fun in all those old live clips, especially on "Clint Eastwood" at the end, you're going ham!

Cass: Yeah, it was good. I mean, "Clint Eastwood" is quite a...universal, travelling "calling card." It's something that is so recognizable from the first four hits. It's become this track where anyone can put their stamp on this established, recognizable motif. It was always a good one to smash up at the end - I liked that. There would always be a track live that I liked, that I got away with playing more my regular style. It first happened with the track "Punk". And "M1 A1", I could get away with that. And "White Light" on "Demon Days" did the same kind of thing for me - we played that at the Manchester Opera House and the Harlem Apollo.

Jack: White Light is such a good song live; I wish you guys did it more often.

Cass: Well to be honest, I'm not sure what their setlists are at the moment. I'm kind of out of the loop.

Jack: They haven't done it since "Demon Days Live", not at all.

Cass: Oh, okay. But it's always fun to have a couple of rockers on set. I don't know what would do that on "Plastic Beach". I think there was one, wasn't there?

Jack: I guess "Glitter Freeze"?

Cass: Uhhh yeah, maybe. It had a little bit of force to it. But you couldn't really go nuts on that one, not until the end. (laughs)

Jack: What was your main goal as a creative when writing for Gorillaz? What do you see as the role of story in the Gorillaz project?

Cass: That's interesting. I don't know if I ever had a "main goal" with that. This is a bit of a convoluted way of going about it, but the band that I was in when I was really young was called Senseless Things, and Jamie Hewlett used to do our sleeves. He used to live down in Worthing with a whole bunch of people: Matt Wakeham, our friend Glyn Dillon, Phillip Bond, Alan Martin. Everyone I knew in London, who was creative, was actually in a band. When I went down to Worthing, these guys were writing and drawing comics, and they were coming up with this and that, and having these projects...I thought it was kinda cooler than being in a band at the time, you know? All their references and artwork, it was all really fun. I think throughout that, me and Jamie always remained friends. I just liked the idea of being involved in that world a lot more.

So when Gorillaz came along, I loved the idea of making up stories and ideas and scripts and characters, and coming up with scenarios and things that made people laugh as well. I've always been a massive fan of film, books and comedy; (Gorillaz) was a way to regurgitate loads and loads of stuff. Coming from bands and music myself, I knew that world back to back so it just combined everything that I was into. And it was really fun to see these ideas we'd had and jokes come to life. The goal was to make a fictional band seem real, and smart, and to make their interviews funnier, and smarter, and more colorful than normal bands.

Then after that, myself and Matt Wakeham made that "Charts of Darkness" documentary. That was our first (project) doing something more live action, with cameras, rather than just scripts. And then me and Jamie did the Gorilla Bites and stuff like that, and wrote a couple of film scripts -- which is a different discipline, that one. There's a lot more structure, and economy, and making sure that the narrative doesn't deviate. You can't have these huge ambling sides, unless it's a different type of film, you know? Monty Python got away with doing these kinds of things. Unless you're going down that route of doing a cut-and-paste-piece-together, compilation-tube film, which is more of an oddity these days, the economy of script writing is very different.

(Gorillaz) was a mirror to contemporary culture and society; at the same time as embracing technology, we were quite early on ridiculing the asinine nature of staring at your phone. I remember doing adverts for Motorola in 2005 - in fact, again, that was another Python, Terry Jones rip-off - we had Murdoc playing naked in the field with his phone down the back of his pants. Even then, when we were doing stuff like that, we were predicting the future: you'll be able to buy more shit on your phone! There was always a fair amount of mirroring what was going on in society. When we could, we would make topical jokes - about culture and society - within the live interviews with characters...and I guess very much with "Plastic Beach"! I mean, "Demon Days" was, from the writing point of view, continually pushing this idea of the world slipping into night, and days becoming longer and things becoming darker and heavier.

Down a side-street in China, 2010 with half The Clash and some De La Souls - Photo by J. Hewlett

But the Plastic Beach narrative was much more about evolutionary karma catching up with you, I think. And that's reflected in the music. You had characters like the Boogeyman - who was death personified - and you had things like broken contracts, and that horrible island just being a psychic dump for everything in the world. Without being too preachy about it, there were definitely things within those narratives that felt like you were trying to wake people up - with humor - and actually point some things out from a different perspective so that it didn't become just automatic.

Jack: You toured with so many different variations of a Gorillaz live band. How would you say your many different Gorillaz touring experiences rack up against each other?

Cass: I would have liked to have done more with the "Demon Days" gigs, I think. The first album, where we were behind the screens, were fantastic and really exciting and really new.

I don't know about Damon, but I think he felt the same (as me) at the time, of just being really tired out of presenting yourself as the focal point of a band, you know? It was just much more exciting to be playing behind a screen with things being thrown onto it. The musicians in the band were great and people like Mike Smith, Darren Galea... a lot of those people, they're still my friends today. My memories of that time were really exciting and fresh, and there hadn't been any particular precedent for this, so we were inventing stuff as we were going. For me it was fun to play drums again; I hadn't in a couple years 'cause I had my own band where I was writing and producing and singing, and it was nice to be playing a kick again. We did gigs in America at that time, which wasn't a long tour; it was about 3-4 weeks. That was really fun; there were so many of us. And Terry Hall came on that tour as well. I'm still friends with Terry today; he's a lovely guy. And we got to play with D12 over in New

Roland

York... The thing though is, however much fun we were having, ehhhh... I don't think the audiences were feeling it as much as we were.

Jack: Really?

Cass: Yeah, not in the first gigs. Because we were behind a screen, and I heard afterwards that people weren't sure whether or not there was just a backing tape behind the screen. You couldn't see us - there were silhouettes and projections and stuff, but you couldn't really see the band. Some people apparently thought that we might have been faking it and that we weren't playing, but we were - very much so!

Jack: Are these the Phase 1 gigs or the "Demon Days" gigs?

Cass: Phase 1. But when it came to the "Demon Days" ones, you could see the band playing in silhouette, so you knew that they were there. You were also getting the guests in the spotlight. That was more controlled than the Phase 1 gigs, and it was presented more like theatre... hence why it was at the Manchester Opera House, and hence why it was a more mannered, staged, crafted thing than the first ones. And again, fucking loved doing those...

The first five-night gigs in the opera house were great. It was fantastic to go play in Harlem. It would have been great to have done more on that particular tour, because it didn't really feel like a tour. It was five nights, each end, in the same venues. And then "Plastic Beach" was a much longer thing and we got to go to China, we got to go to Syria, Australia, New Zealand, and we did 6 weeks or something in America? Maybe not.

Jack: I do not remember off the top of my head, but it was a long time. Like, that was the longest tour at the time.

Cass: Yeah, that was fun. I mean, it was great because we had Paul Simonon and Mick there, and again, Paul - lovely fucking guy - was a friend before and remains to be a friend now. We were traveling with so many different musicians and guests; I mean, that was really exciting. And we had these things like Lou Reed coming out in New York; he did the Glastonbury one as well. And he did Los Angeles. So those little things were highlights. And playing Madison Square Garden... you can't really beat that, really. Gorillaz playing Madison Square Garden with half The Clash, De La Soul, and Lou Reed -- that's a fair highlight, I'd say

Jack: Speaking of the "Escape to Plastic Beach Tour", do you have any good tour stories you'd like to share?

Cass: Nope.

Jack: No? Okay...

Cass: (laughs) No (pauses for comedic effect). I mean, going to Syria was really monumental for me. You know, the album we were playing, and the subject matter of what was being played... the collaborative and inclusive nature from our side, going to that place on the brink of what happened afterwards. It really does stay in my memories as being one of the most important things I've done. I can't really think of much else.

Glastonbury was an odd one; it was a turning point for that tour because it was the first time that Damon had to go up front and actually speak as Damon, and not as Gorillaz. Up until then, we'd done the Camden Roundhouse - a couple dates. And again, that was presented more like theatre rather than a band. So the Glastonbury thing was kind of a turning point for that. And then we went and did the rest of the festivals; we played Roskilde, and I think Coachella actually. If I have to say anything, Coachella, the very first one that we did... that was fucking scary. We only had a couple of days rehearsing beforehand, but we had not managed to play the set all the way through with all of the guests. Because it's a festival set, you don't get sound check. You don't get time to run through anything. So your gear's set up, and you walk on and you play. That was the first gig that Gorillaz had played of the

"Plastic Beach" line-up, and were headlining Coachella with people we hadn't had a chance to run through. And you know, I'm on a click to animation, to keep everything in sync. So yeah, I was a little bit nervous before that one. I don't really get nervous but I was nervous before that one.

Jack: One of the ways that Murdoc kept fans engaged during Plastic Beach was through his Pirate Radio broadcasts. How much control did you have over these? Did you write all the scripts and edit the audio? And how much of it was improvised?

Cass: Ha ha ha. To be honest, I had total control over that, which was great. They were all scripted, with all of the songs keyed up -- stuff I'd chosen. We would go in with Phil (Cornwell), and he would read it out -- I think you can probably hear where he did improvise a couple of things. There were a couple places where we asked him to improvise, if I remember, where he was doing this kind of "story of the day" kind of thing. Those were all improvised by him; he would just make up a story on the spot. Largely, (Pirate Radio broadcasts) were completely scripted. But if (Phil) went off script and made a mistake and just ran with it, I would just keep it in.

After that, I kind of took all the audio stuff and edited it together, and just put loads of sound effects and background music. I think we used Gustov Holst - Neptune from "The Planets Suite" as the main bed to give it a real surreal sound. There was another track I also used, "The Horrors of Isolation" by The Flaming Lips. We used nocturnal, very sea-based kinds of things. I love those radio shows; I think they're really funny. All the John Carpenter "The Fog" references in there; (Murdoc) was just all on his own in Point Nemo trying to wait out the end of the world. It's very apocalyptic, very dark. I think he probably drunk himself stupid in his little lighthouse tower. Phil gave such a wonderful voice to the character, especially in those kinds of things where he could go off a bit. It felt like their own little radio shows on their own, you know?

Jack: Yeah! They were really funny. They're some of everyone's favorite parts of Phase 3 and they're really good.

Cass: Great - I'm really pleased! Thank you.

Jack: So, Murdoc was kind of the big star of Phase 3. But "Plastic Beach" was filled with so many colorful side characters like Cyborg Noodle, the Boogeyman, the Evangelist, Big Rick Black... the list goes on. Did you guys have any plans to flesh out these characters through any other material?

Cass: The Boogeyman I think came from two or three places - it was something first told to me by Jamie. I think it was an idea that he, Damon, and Mos Def had come up with, and I took that into my part of the world. The Evangelist, if I recall, was gonna be the "antidote," the opposite character to the Boogeyman who was obviously tracking down Murdoc for cheating the deal of selling his soul. And there was gonna be a twist there, of how those three worked out and came to a conclusion...but we never quite got there. Big Rick Black was just (laughs) -- I don't think that was going anywhere, really -- a character so that we could have a record shop filled with records based on fish puns, it was nothing more.

There were definitely characters coming in that we were talking about, making that narrative bigger, but towards the end of that Phase, the live shows were taking over. I think Jamie got the budget pulled on one of the videos - the Rhinestone Eyes one. And that was gonna tie up a lot of stuff. The Rhinestone Eyes video, I think, was gonna have the cartoon band vs. the live band in a battle at sea. Did those storyboards ever come out?

Jack: Yeah, they put out the storyboards for that one, actually. And yeah, the live band does come out. We talked to Jamie earlier, a couple days ago, and he told us that the live band was supposed to be some sort of mafia kind of thing, like "The Pirate Jets."

Cass: I might be mixing this up because it's going back a bit, but the Napoleonic outfit that Mark E. Smith was wearing, I think the rest of the live band were going to be wearing that. But, that would be Jamie's call, maybe he changed it. I remember him showing me a picture of me dressed up in a Napoleonic thing, getting a cannon ball in the stomach.

Jack: There's a striking image of Mark E. Smith with a parrot on his shoulder; what was that going to mean in the narrative?

Cass: (Scoffs) I have no idea! I think that was just something Jamie had drawn, because he would draw all the collaborators, he always had these little ideas. The one, Lou Reed, was him sucking up some kind of digital spaghetti, wasn't it? I don't know if everything had to kind of work - it was one of the parts of the Gorillaz world, that not everything meant anything. Some things would just be absolutely unconnected. Sometimes I would try to make it work, or sometimes they got put into something else, it was that old adage of "leaving the interpretation open to the viewer" quite a lot. That wasn't just a cop-out, that was genuine. Some things lose their magic if they're spelled out too prosaically.

Jack: I can get that completely. Another thing Jamie was telling us was that he wanted to do another music video after "Rhinestone Eyes" for "To Binge"; do you remember anything about what this video could've been?

Cass: Was there not a music video made for that?

Jack: Aside from a live visual of alcohol bottles going down a drain, no.

Cass: Yeah, that's the one I'm thinking of! Funnily enough, I loved that video - that was actually done by Glenn Dyllon. That was the (one showing) swirling, everything going down a sink, until the camera at the end reveals that it's a couple of empty bottles - I thought that was really clever, really beautiful, actually. I don't know of any other videos that were being made for that.

Jack: Fair enough! Noodle's return in Plastic Beach was surrounded in ambiguity; fans never got to hear the full story, we never found out why she wore that costume, where the bruises on her face came from, or even the truth of her whereabouts, where, if you remember, was Noodle's character going at this time?

Cass: The bruises on her face, as well as the introduction of Cyborg Noodle, that was very

much Jamie's thing - I'm pretty sure that he had lifted that from a film he had watched. This is going back a little bit, so I don't know if I can really remember, but at the end of of the El Manana video she had been shot down, and in Rise of the Ogre, it was meant to look like a setup - that Murdoc had set her up to be shot down in the video. In the time between the end of Demon Days, the end of the El Manana video, and the beginning of Plastic Beach, there was this kind of period where Murdoc had been looking around Hell looking to do deals or whatever... if I sound sketchy, it's because I can't quite remember exactly how we were doing it, and what was coming up at that time, but I know that he was going in and out of Hell in order to do deals - sell this, sell that - hence the Boogeyman.

I think, at one part, he might've tried to rescue Noodle - I think that when they first came back, it was a cyborg Noodle and not a real Noodle, and then Noodle came back, having been released via something Murdoc had done in order to pacify the contracts to let her be released. In order for him to repay his debt, and he offered himself up, but - in actual fact - he welched on that deal, and didn't come through - that's why the Boogieman turned up to claim his reward. Don't quote me - well, you can quote me - I think it was something like that, but... there were so many different little bits in there, I mean, and little stills. I can't remember if it was a still image, or a video, but there was an octopus over Noodle's face at one point? Was that right?

Jack: Oh, yeah.

Cass: Yeah, so that is from the film "Old Boy", some sort of Japanese, Korean film. That was a film Jamie really liked - there's a bit in there where someone's eating a live octopus, it covers the guy's face. I know there was lots of little references to different things, Jamie's style would be to take things from film and music and other places, and then I'd stitch it into a more kind of formal narrative - how we were going to spin that out onto various platforms, and interviews, and online stuff, and keep that internal world going.

Jack: That actually kind of makes sense of one thing, Murdoc going in and out of hell between Demon Days and Plastic Beach, because I remember this one thing which a lot of people talk about where there was this countdown in Kong Studios after El Manana that was just Murdoc coming out of Hell...

Cass: Yeah! There was that. The thing with Murdoc is you never know whether or not he was the victim or the perpetrator. That's played out in "Rise Of The Ogre", he's always messing about with bits and pieces - conjuring this, sinning that, and cheating on that. I do remember in 2008 writing a really long thing about where he'd been; I think it'd briefly come up online, we were doing some interviews, and there was a whole story put into where he'd been - the different demons he had met, and the different deals he'd done. I don't remember where that was, though. The funny thing is, I've pretty well got every single interview I ever did stored. I just moved recently and I've got boxes and boxes of all the scripts, all the film treatments - there was going to be a new follow-up to "Rise Of The Ogre", with a huge story collecting all of this. It's mad how much was written!

Jack: You guys were going to follow up "Rise Of The Ogre"? That's really interesting.

Cass: The book was gonna be called "The Sinking of Plastic Beach". I've got all the treatments for it, and everything that was going to go in there. It kind of never happened because at the end of the Plastic Beach tour, Jamie and Damon weren't really speaking, and they kind of put everything on a hold for a little while. That kind of went with it.

Jack: That's a shame. Once they arrived on the beach, were there plans to have Russel and Noodle to do interviews and start talking?

Cass: Yeah, I think there were. It was quite odd, as you know, that some parts of the Gorillaz world would be narratives - this kind of filmic narrative - on the Plastic Beach, and other things

would just be the average guy in a band doing interviews. The "Plastic Beach" period got to the point where so many interviews were absolutely dominated by Murdoc, and it was funny, but it was also kind of the quickest we could get these things out sometimes. I think that 2D did do some stuff when he was trapped underneath where the whale was, which I remember Murdoc had put him in because 2D was afraid of whales, wasn't he? Cetaphobia, I think it is - I might be wrong, I'll have to look it up. I had looked it up at the time! But, yeah, I think there was always a plan to do that, and towards the end of the last videos where Russel had become really enormous... he's still really big, isn't he, in the "DoYaThing" video?

Jack: Yeah, yeah. He's not big anymore, in the current stuff though.

Cass: No, no - I've noticed that. But, he's above the house at the end of the "DoYaThing" video, and that kind of didn't really relate to the previous "Plastic Beach" world. I think Jamie was kind of severing the ties for a while, there, and using that video to say it. But yea, there were a couple of different treatments that went around in that period. Ultimately, they would've come back into doing interviews, for sure.

Jack: Gorillaz dropped an album almost immediately after "Plastic Beach" called "The Fall". Were there any plans for storylines around that album?

Cass: "The Fall" - that was kind of the album Damon had written on the iPad as a touring thing. I think it was originally just going to be a release on Christmas day. I don't think it was particularly premeditated - I don't think it was meant to be part of the "Plastic Beach" second album, I don't think it related in that way.

Jack: Do you happen to know why it got counted as the fourth Gorillaz studio album then?

Cass: I don't really know how that would be categorized. I think being that it's not a live album, it's probably the best definition for it. But I remember doing some promotion for it, and it was very much about how it was 2D's album, and "Plastic Beach" was Murdoc's album, and "Demon Days" was Noodle's album and the first one was kinda mainly Russel's hip hop album. And that kind of thing worked, with each album highlighting one aspect of the Gorillaz characters being supported by the other three. Then we did some other stuff around the singles record, we did some stuff talking about that. I think there was a Spotify show

Jack: Oh yeah! I loved that! The ending part with Scott Walker's "The War Is Over", I really loved that a lot!

Cass: Oh, good!

Jack: Jamie once expressed interest in a huge Gorillaz unreleased track compilation, spanning multiple albums, what tracks do you feel that were cut from your time working with the band would fit this idea?

Cass: There are two that spring to mind. One is "Leviathan", which is the track Damon did with The Horrors. I really thought that was going to be on "Plastic Beach". But I don't think it's ever surfaced.

Jack: It hasn't! There's a whole thing! The fan community is actually petitioning to kinda get that one specifically to be released.

Cass: (laughs) I really liked that one. I was surprised when it didn't make it, and I asked Damon about it and he said he felt that "Glitter Freeze" covered that area of the album. It's none of my business, but between the two I would have gone with "Leviathan" personally. The other track I really liked, was used on one of the Gorillaz idents for "Plastic Beach", it was the Russel one. I thought that was great, but I only heard 30 seconds of it. So maybe it wasn't a whole song yet. I heard a De La Soul track which was unreleased, and I still don't think that it's come out. Again, this is off the "Plastic Beach" era, everything I ever heard from "Demon Days" kinda made it out. Things like the original demo of "DARE", which was called "People", even

made it out. I think my favorite song wasn't even meant to be a Gorillaz song, I think it got credited and played with Gorillaz, but I don't think it was meant to be a Gorillaz song. I think that one was called "Hong Kong". Fantastic track.

Jack: What is one cancelled Gorillaz project that you wish had survived?

Cass: (takes a deep breath) Fucking hell...I don't...fucking hell...there's so many, there's so many, there's many. There were online games, there were collaborations with XBOX, there were three or four films, there were online books, there were loads of things. I got treatments for so many different games that were not made. I was really looking forward to doing that follow up to "Rise Of The Ogre" cause I mapped it out and I was pretty happy with what it was gonna be. I thought it was gonna be a lot more interactive than the first one. I'll be honest in that there are quite a few cancelled projects, and I can't really look at that area anymore. It makes me sad, the amount of things that got shelved. A lot of research and work and time went into these projects and then they just got shelved. I had ideas for an interactive Gorillaz online community hotel that was gonna be a place where we could launch other bands and film nights. I've got fucking tons of this stuff, so I can't pick just one. They are all put in a box, marked and sealed up, not to be opened until the year 3000.

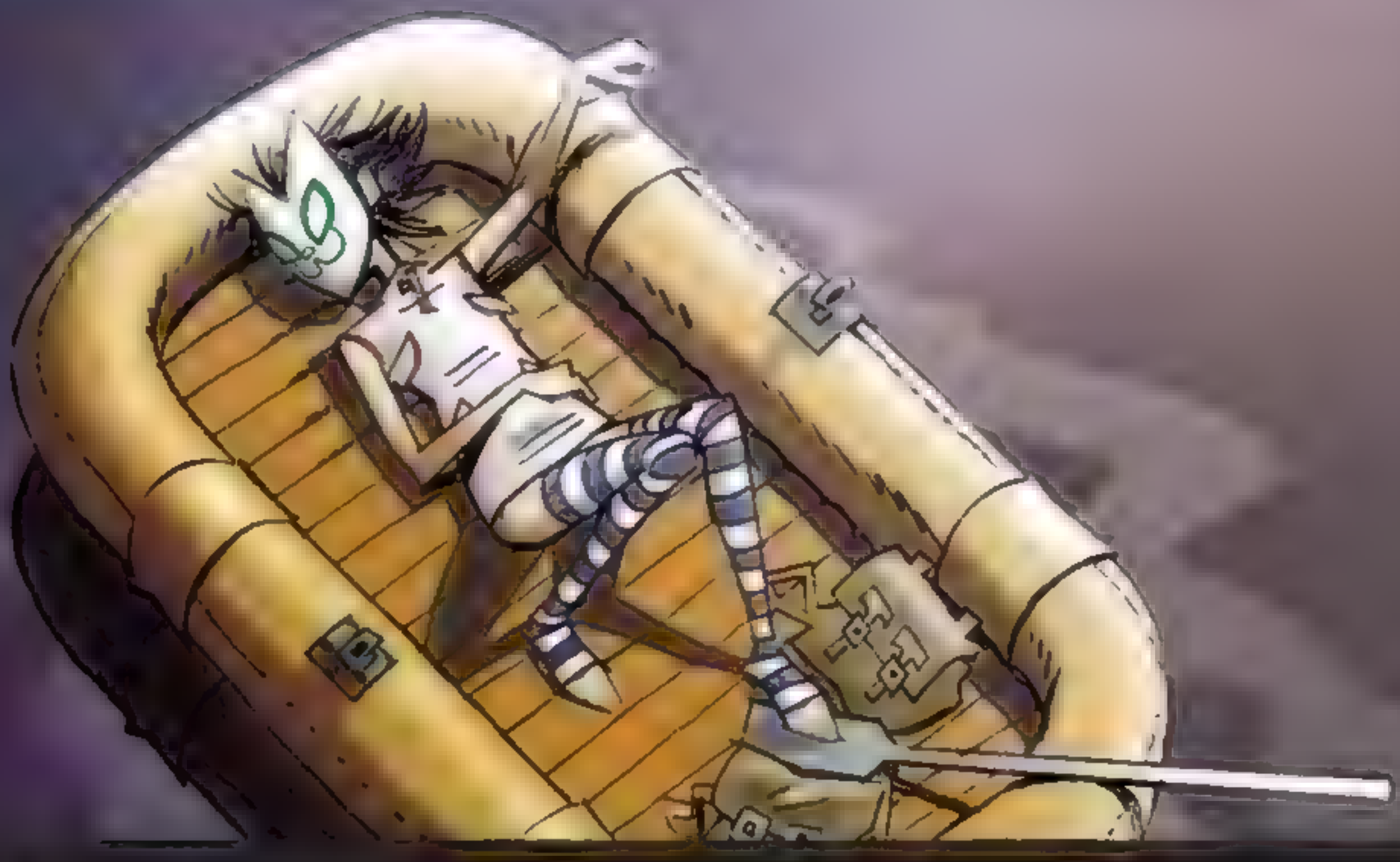
Jack: Sorry if I brought up any bad memories.

Cass: Oh no, you're fine. Now I look back and I remember the good stuff, there are so many things that were amazing. You couldn't have put everything out, the amount of time these things take, and also a lot of financial input to make these things work. Not every idea makes it way out, it really doesn't. I think if you speak to anyone of a certain age who has been doing creative stuff for a while, everyone has got many, many projects that were amazing but just couldn't be finished. Albums and tracks and films and books and drafts and ya know, loads of things. Which is why I'm really grateful for the stuff that does come out.

Jack: What do you think is your greatest accomplishment from your time with Gorillaz?

Cass: I was really pleased when we got "Rise Of The Ogre" out. It was meant to just be a compilation of all the interviews we did to date. And it ended up, a structured timeline going in and out of reality and the Gorillaz world. I wanted to make something that documented all the releases and the artwork and the stories and the real (concert) dates that we actually played. As a sort of virtual diary, that was really good, but I think that's a personal note. As a more overall, I think Gorillaz as a project really opened up the possibilities of what could be done. How technology and artwork and musicians could embrace each other inclusively and creatively. We introduced a lot of people to old music and new music from around the world and different styles and we blended them in a very creative, kind of upbeat and fun way. What I think is the most beautiful thing out of all of that is seeing just how it inspired so many people. My daughter is 21, and she goes to Kingston University. She's studying illustration and animation, and Gorillaz is a part of that world of reference now. People look at Jamie's artstyle and what was done with it, and I think that's a fantastic achievement by everyone involved. We created something that was a wonderful introduction into great fucking art and great fucking music. I made a million friends out of it.

Jack: It sounds like it was such an amazing time, and on a personal note, you really helped bring this band to life alongside Damon and Jamie. So, I want to thank you for doing this with us. You seem really busy, so



it just means a lot.

Cass: I've always got stuff going on, and hopefully always will. As long as I can keep moving, I got a lot coming up in a year and a half.

Jack: For those of our readers who aren't familiar with your work outside of Gorillaz, what do you wish to tell them? What do you want the world to know about Cass Browne?

Cass: (cackles) I don't care what people think of me, anymore. We just finished up the "Loup GarouX" album and we'll release some more singles with that after it's all mixed and mastered. And we got gigs over the summer, it looks like we are gonna make a short film with a mutual friend of ours. I am really looking forward to that at the moment. I've done more creative, musical and lyrical work on this record than I've done for a little while. Everything we wrote kind of came out sounding like this huge wonderful, dark storm of love, romance, madness and fierce emotions. Despite how happy and upbeat the creation was, the lyrics deal with falling through time, near death experiences, resurrection, insanity and all these great lovely topics. So, yea there's that and my band Circle Sixty. We did an album last year, and we are working on a follow up. I've been working with the band Penguin Cafe for some years now. But yea, what else? I might be playing with a very big band, I'll find out soon. If anyone wants to look me up, feel free, I'm available on Instagram (@cassbrowne).

Jack: Cass, thank you so much, this is probably the clearest interview I've done with anybody.

Cass: Take care, I look forward to reading it!

The Pirate Jets of the "Escape To Plastic Beach Tour", band pic taken on the London O2 Priority Walk advert - Photo by Jamie Hewlett

The Pirate Jets headlining the Gla[illegible]ry 2010 Stage with special guest Bobby V[illegible]

Cass, Da[illegible], Paul, Jesse Hackett and Mike Smith compare holiday tans

Cass and Jamie at a "Rise Of The Ogre" release party, 2006

All Hands On DECK!

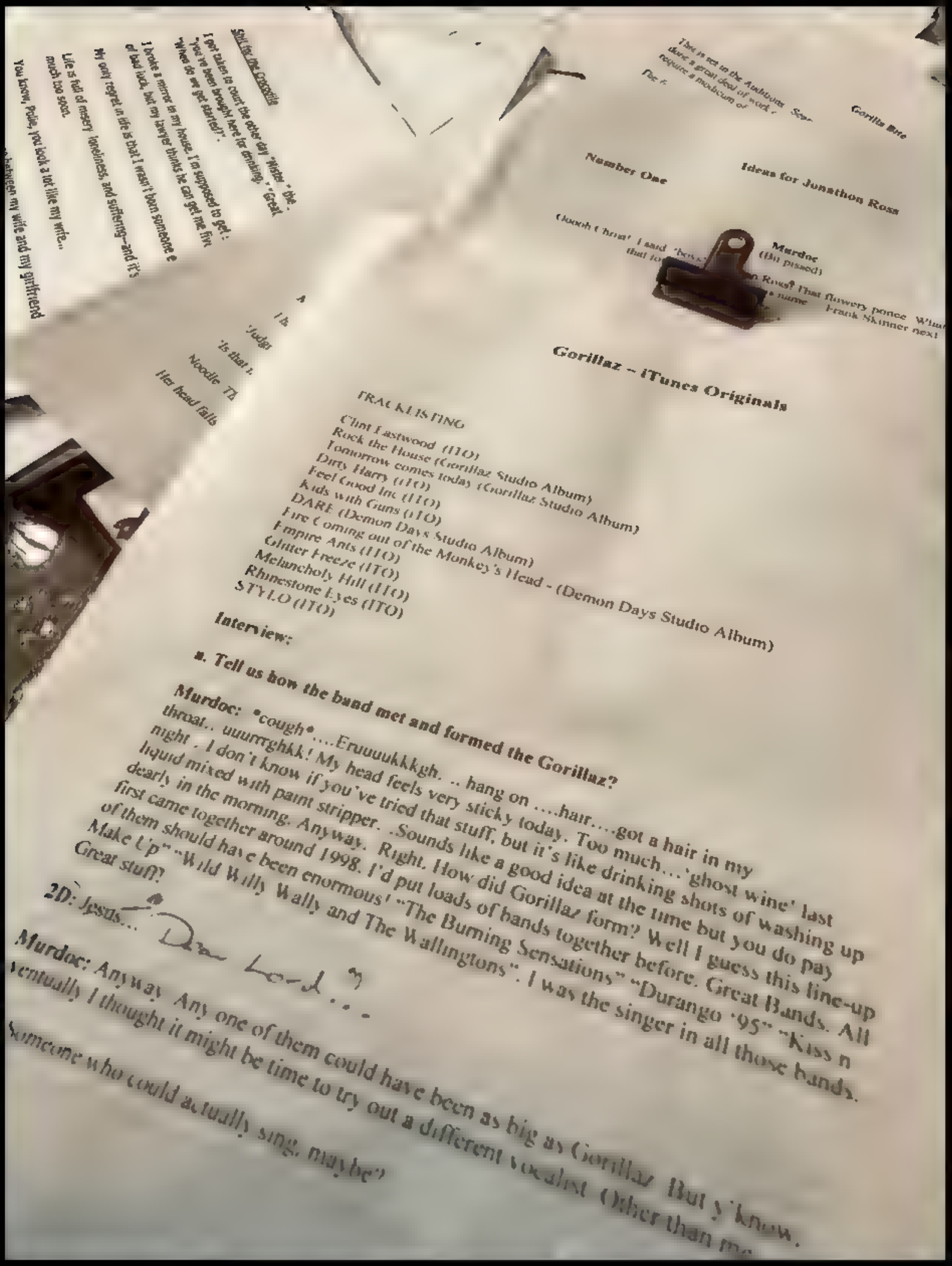
LETTING THE CARTOON MASKS SLIP, [illegible] HAVE LEFT GLASTONBURY'S "FUNNY FUCK-UP" BEHIND THEM AND ARE BUSY BLOODYING NOSES

Paul Simonon, Cass Browne and Jeff Wootton pose for Q Magazine

SCRIPT PICTURES KINDLY PROVIDED BY CASS BROWNE

Hidden Treasures

Our very own Jack Seda-Schrieber caught up with Gorillaz legend of lore, Cass Browne. GU dives into an ocean of memories as Cass shares some of his script work done for Gorillaz over the years.



Gorilla Bre

Number One

Ideas for Jonathon Ross

Murdoc
(Bit pissed)

Frank Skinner next!

Gorillaz – iTunes Originals

TRACKLISTING

Clint Eastwood (ITO)
Rock the House (Gorillaz Studio Album)
Tomorrow comes today (Gorillaz Studio Album)
Dirty Harry (ITO)
Feel Good Inc (ITO)
Kids with Guns (ITO)
DARE (Demon Days Studio Album)
Fire Coming out of the Monkey's Head - (Demon Days Studio Album)
Empire Ants (ITO)
Glitter Freeze (ITO)
Melancholy Hill (ITO)
Rhinestone Eyes (ITO)
STYLO (ITO)

Interview:

2D: Jesus... Where to start...

Murdoc: Anyway. Any one of them could have been as big as Gorillaz. But y'know. Eventually I thought it might be time to try out a different vocalist (other than me. Someone who could actually sing, maybe.)

Mission 2 Prize

A vinyl of The Broadcast will need to be taken to The Lighthouse, with the instructions to play the vinyl on the turntable. When the record is placed on the deck, the weather will darken, the shutters will descend and the room will darken. An eerie green-lit fog will fill the room...and the broadcast will commence...

MISSION TWO – PRIZE BROADCAST

Vinyl noise...

SFX wind, rain, thunder etc...

Note: When Murdoc's talking we should use the "Holst: The Planets: Neptune The Mystic" as a bed, as we did with the other shows

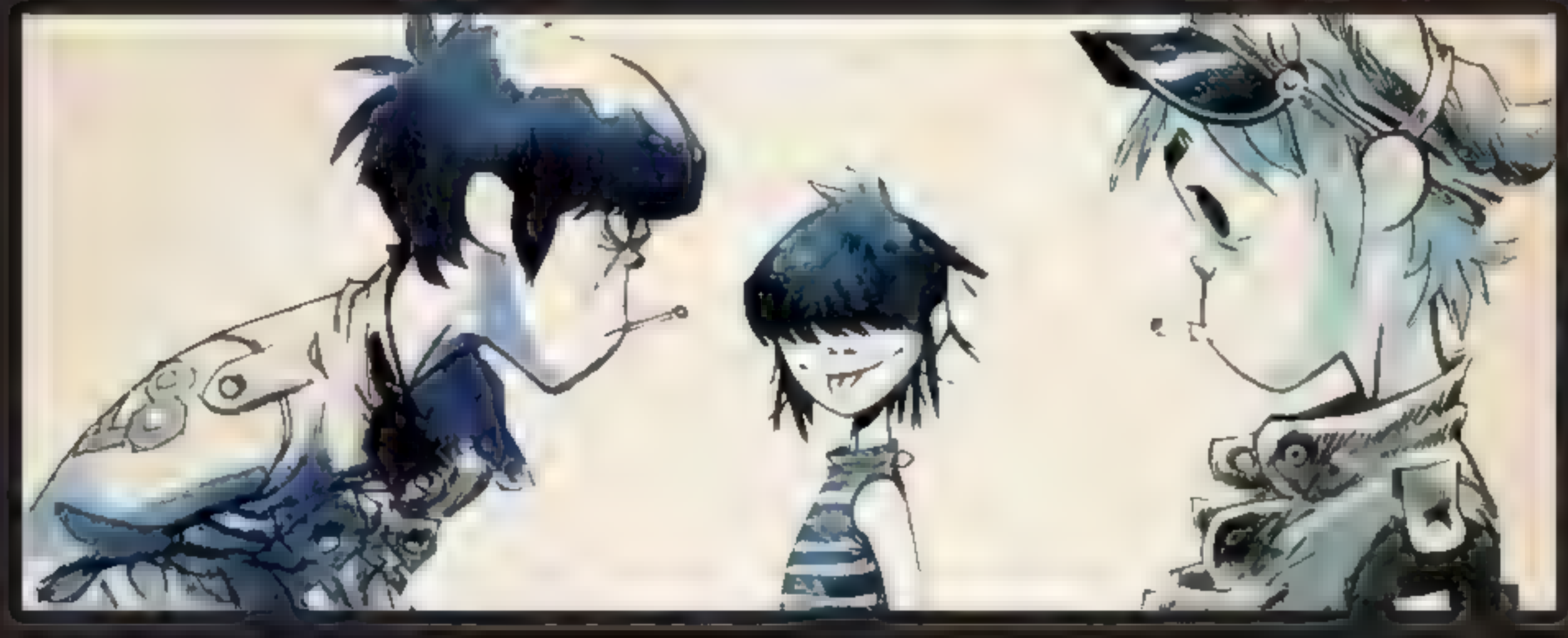
Or Nocturnal Sea from Boy on a Dolphin...

Fading in on...
"Midnight, The Stars and You" – Ray Noble & His Orchestra...

This is music used in the Hotel Scene from The Shining

MURDOC

Ah...we're coming up....yup...coming up....coming up....It's coming up
And.... we're here!
The strange green fog has descended,
the night-time's rolled back in and we're here on Plastic Beach broadcasting live out into the ether!
Ah...there's a tune we haven't heard for a while...
Sounds like something from The Shining doesn't it?
So! If you're listening to this it means you must have managed to solve the riddle, the mazes and 'online' game Inanities of Mission Two!
On Gorillaz.com
On Plastic Beach!
And this is your prize!
A fantastic, original and thoroughly tailored radio show broadcast from your truly, me, Murdoc Niccals
Aren't you lucky?!



2D
It's er something I did on the iPad initially

MURDOC
Right

2D
Just starting sketching out ideas in each town that we played in

MURDOC
Or didn't. I don't know what happened there really. I mean, we went on that tour, arrived at each venue, and soundchecked every night but then....Each and every dressing room, in each and every venue, the door was jammed. Jammed shut!
So I never made it to the stage
I had to just put up with listening to that sodding Gorillaz live tribute band play every night
They sounded good! Really good!!
But not a patch on what they would've been with me in the line-up!
So...where were we? Oh yeah The Fall
The Gorillaz tour record
Need more rum

2D
Some of it was recorded in dressing rooms, some in the mountains, some in the back of the bus going through all the towns

MURDOC
Yeah...right (slurps his drink loudly)

2D
The Fall's like ..it's like ...each track's a little music Polaroid of another stop on the Gorillaz US tour
Like a snapshot
It's not meant to be too uhm detailed or anything. It's just an impression of where we were or the mood I was in on the day....Or...

MURDOC
Hmmm...mmm yeah mmmm

2D
(continues)

just the weather...or something I saw...It's more like a scrapbook. .with some cuttings and little sketches in a diary! Yeah! It's a tour diary I mean someone said it's like a sketchbook full of doodles you found lying about on the pavement I dunno really. It's just a record I made with some gadgets, innit?

MURDOC
And what did the doctor say about all this?

2D
Oh...uhm.... I thought maybe we could go for Revolving Doors?

MURDOC
Hmmm Yah....And what inspired this track then?

2D
A...er....set of revolving doors

MURDOC
Brilliant. Do go on...

2D
Well this came from a... thought...a feeling I had...while I was away.....
Just as I was walking into a hotel...through the doors...the revolving doors.....and the dislocation....of being away, out of sorts....away from home...and then this image of this door permanently revolving, the endless repetition and the pointless rhythm of it all.
I guess struck quite a melancholic image within me...just the routine of...

MURDOC
Can I stop you there...Thanks
You know who I really fancy at the moment...
Um....Kara Tointon. From Eastenders. The TV programme. You seen that?
I think she's got something really going for her, y'know....
I think, what I'd like to do is, to get her on the island....this island here...and you know....<u>do</u> her.....Y'know?
I think that'd be great.
Anyway, sorry what were you saying?

2D
Uhmm...yeah...I was watching these doors spin round, just revolving gently and the feeling I got was quite...

MURDOC
Here's Revolving Doors from the new Gorillaz release "The Fall"
Out on April 18th
You know what? You're really weird you are...
I don't know what's going on in your head half the time...
I don't think you should talk anymore.

2D
You did ask.

MURDOC
Shut up and go and mix me a drink...I'm gonna put you back in the cellar in a minute...revolving doors...strewth...

TRACK: Revolving Doors - Gorillaz

TRACK: Simon and Garfunkel – America

MURDOC

It's a fascinating process isn't folks?
The idea of searching for the heart of America.
Dear old Dennis and Peter Fonda did it in Easy Rider...
Didn't really work out for them in the end, did it?
He got blown off his motorcycle by a couple of gun-toting toothless rednecks at the end of the film.
And we just heard the track America there, by The Simon and Garfunkel
Art Garfunkel actually did walk right across America, walked right across the place from East to West Coast ..It was over a period of about 5 years
At the end of each leg he'd fly home, and then fly back to where he left off some months later and continuing the journey.
The whole thing took him about five years.
And at the end of it, in an interview, he was asked what he'd learnt, what had happened....
I mean did anything of real any note happen.
At first he was silent...pensive...and then he said..."No. Not really."
But then, when pushed...I mean, there must be something. Surely.
He then said,
"Well one time...some rowdies drove past in a car and threw a can at me. It hit me in my chest"
Really?
"Yeah. It hit me and bounced off my chest."
....And that was about the sum total of his experience.
Being hit in the chest with a beercan.
So I guess really another unsuccessful mission.
Not really worth 5 years of traversing the States for is it?
Looking for the heart of America.
Not easy as it looks.
Here's Mercury Rev with..."Snow flake in a hot World"

TRACK: Snow Flake in A Hot World: Mercury Rev ✓

MURDOC

Right then, face-ache.
It's my turn to choose a track of this record, and I'm going to go for the song Amarillo.
Which I think may be the stand out number on this album, actually.
It's all in my bassline I think.
It's the glue.
The glue that really holds this track together....
This is nice, though...
Amarillo!
Featuring Charlie Sheen on maracas, I believe...

Plains a lot.

2D
I'm just glad to help really...

MURDOC
That was Detroit, a track from the new Gorillaz release The FALL.
Right...erm shall we play some music...
This is Lee Hazelwood and My Autumn's Done Come
I know how he feels...
I need a glass of water. I'm feeling a bit giddy.

TRACK: Lee Hazelwood – My Autumn's Done Come

AS the track fades additional gunfire and explosions can be heard in the background...

MURDOC
OK.
It looks
You've been listening to me Murdoc Niccals, from Gorillaz on Plastic Beach. Point
Nemo FM...Gorillaz.com
At End of Mission Two
Talking to 2D from Gorillaz
About The Fall, the new release from Gorillaz.
His little iPad assisted Tour Diary Across America
And the next track I'm going to play is...well

More gunfire and explosions can be heard in the background...

MURDOC
(cont)
I seem to remember playing this quite some time ago....
January 2009.
On a little station called Radio 1 over in London.
In the UK
I think Steve Lamacq was there...
and I made some ...er...honking horn noises over a some band's track....a track...I
think called 'America', ironically enough....
Mmmm...Happy days...
Seems so long ago now....And now where are we...
Stuck on an island, being shot at by pirates with only a mysterious book to reveal
the meaning...
I should really mention that too.
I've found the beginnings, the first couple of chapters of that history book I was
talking about...
Riveting stuff! Really is.

Starts with the Big Bang and moves on from there.
So it's quite in-depth.
Anyway on a different note I thought maybe I should revisit that track I played
all that time ago on Radio One. And
...maybe ...book-end this period...
As you never know, when or if you'll hear from me again.
You never know...
Here's Leslie Sarony with "Ain't It Grand to be Blooming Well Dead "

TRACK: Leslie Sarony – Ain't It Grand To Be Blooming Well Dead.

SFX The sound of gunfire and missiles can be heard. This time the sound of boots on the stars can be heard. And lots of them...Shouts too

MURDOC
Well looks like they're closing in on me folks...
The Dark is Rising....
The storms are kicking off...the island's cracking
and jackboots are filling up the corridors
I'm pretty sure they'll be catching up with me soon.
Though if I do get the chance, in the next and maybe the last instalment
I think I'll be telling you...No THE WORLD
The truth behind all this...the real truth!
About The island...the live band...the Boogieman...the contracts...the tours, the
WORLD TOURS, the bounty hunters...Everything....
These'll be my memoirs
The Greatest Story Ever told...
By the greatest band to have EVER walked the Globe
And I'll broadcast it to the world!!
It'll be out there
In the ether!
Floating around the Universe for evermore

In fact...I might even put it in a book.
A big big book full of pictures, photos and images
Just to illustrate my point
Well....

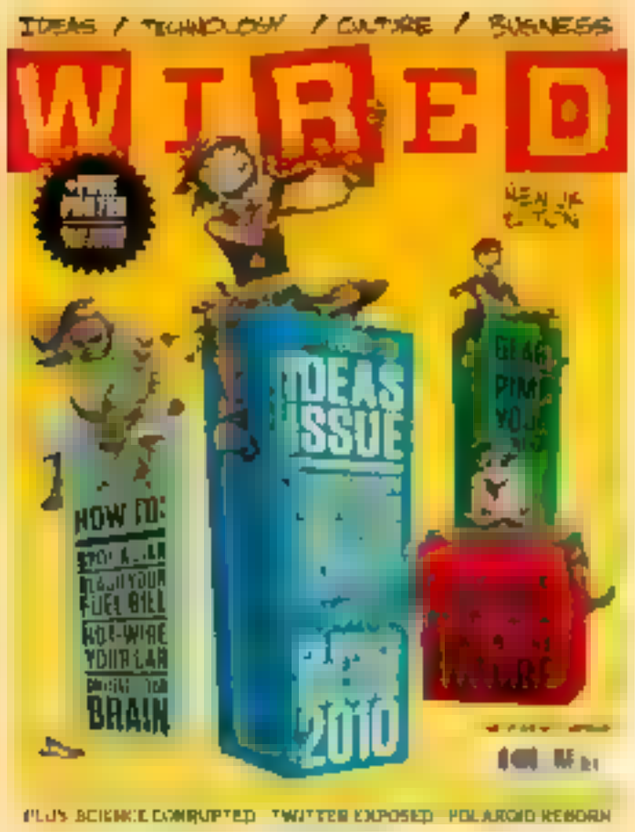
That's it
Say Goodbye 2D!

2D
Goodbye!!

MURDOC

Goodbye Cruel World!!!
For Now

Do you want to see more scripts like these? Cassi Browne was kind enough to share with us some of his work done for the other phases beyond 3! We prepared a special mini issue of the G-U Fanzine with them that you can check here. Thank you, Cassi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complex
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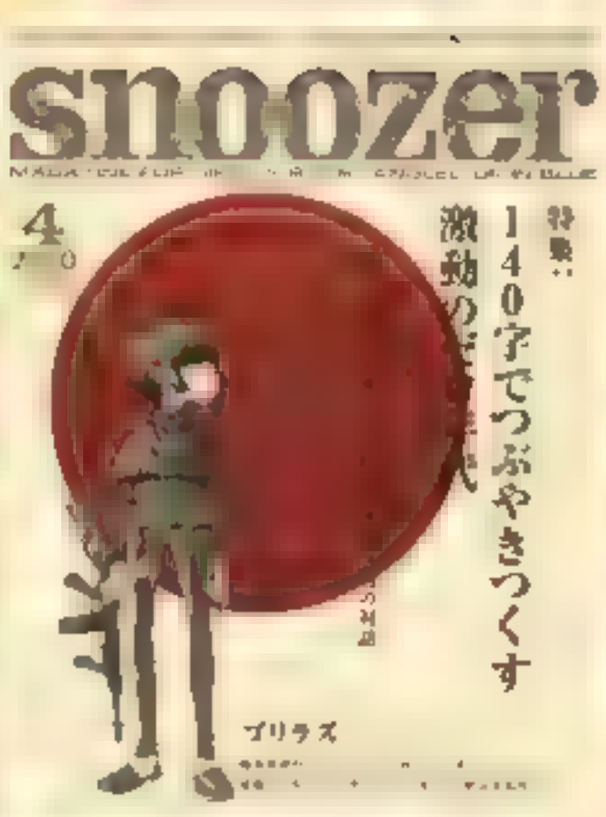
celebrate our 10th anniversary!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特集：
140字でつぶやきつくす
激動の
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NME
REALITY BITES
DAMON INTERVIEWS GORILLAZ

TROIS
80
GORILLAZ PIRATE LA RÉDAC

NEW YORK
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GORILLAZ
PLASTIC BEACH AT THE ROUNDHOUSE

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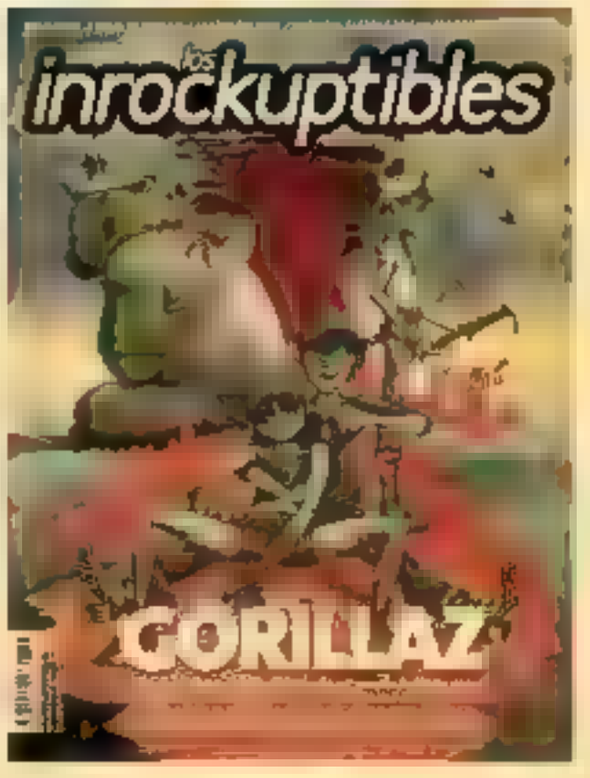
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GORILLAZ

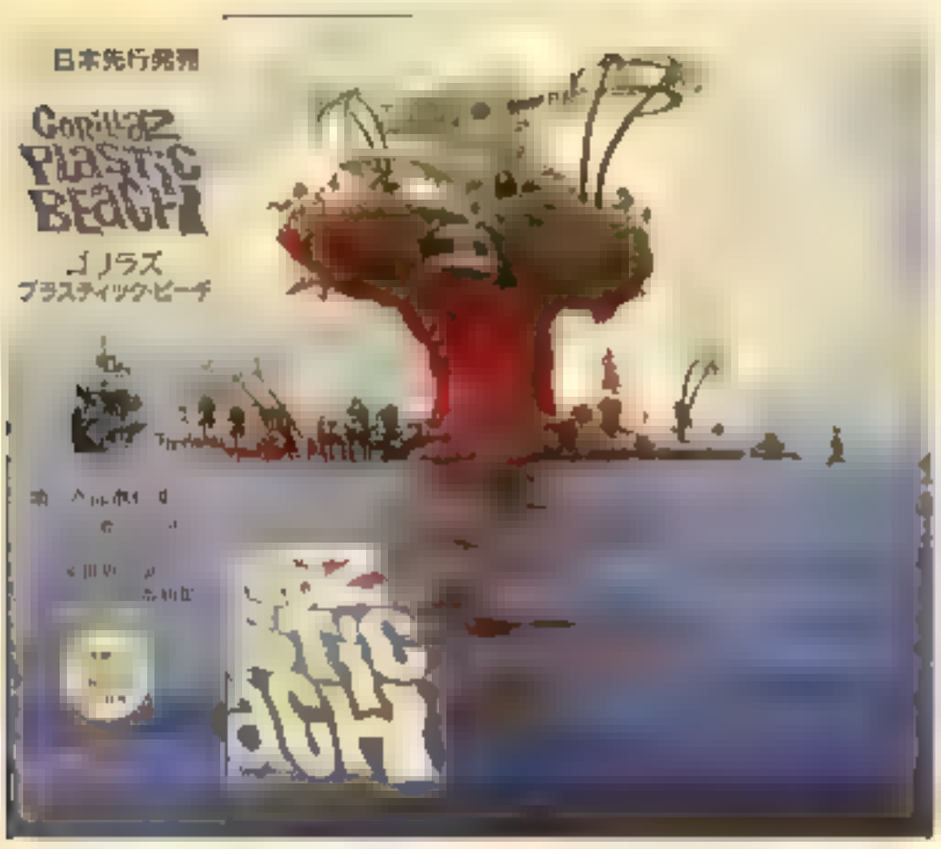
DISCOGRAPHY

PLASTIC BEACH

Release Date: 03/03/10
Cat number: 6268672
Formats: CD / 2 x Gatefold LP / Digital / 2 x Picture Disc
Highest UK Chart Position: 2
Highest US Chart Position: 2

Orchestral Intro / Welcome to the World of the Plastic Beach / White Flag / Rhinestone Eyes / Stylo / Superfast Jellyfish / Empire Ants / Glitter Freeze / Some Kind of Nature / On Melancholy Hill / Broken / Sweepstakes / Plastic Beach / To Binge / Cloud of Unknowing / Pirate Jet

Further info: all versions feature a web link for digital album booklet plus desktop wallpaper. Digitally reissued for a short time featuring extra track Doncamatic.



PLASTIC BEACH - JAPANESE EDITION

Release Date: 03/03/10
Cat number: TOCP-66951
Bonus Track: Pirate's Progress

PLASTIC BEACH - EXP EDITION

Release Date: 09/03/10
Cat number: 6261672
Bonus DVD: The Making of Plastic Beach Documentary

Further info: access to digital exclusive content until March 2012 including wallpapers, screensavers, and live clips. Booklet was expanded to include credits for bonus documentary.

PLASTIC BEACH - DELUXE EDITION

Release Date: 03/03/10
Formats: Digital
Bonus Content: Pirate's Progress /
Three Hearts, Seven Seas, Twelve Moons / Stylo (Video)

Further info: released exclusively as an iTunes LP w/ enhanced content such as games, digital art book, live visuals, and re-creation of Murdoc's study from the Plastic Beach web game. Enhanced content discontinued in late 2018.

THE FALL

Release Date: 25/12/10
Cat number: 5099909758827
Formats: CD / Vinyl / Digital
Highest UK Chart Position: 12
Highest US Chart Position: 24

Phoner to Arizona / Revolving Doors / Hillbilly Man / Detroit / Shy-town / Little Pink Plastic Bags / The Joplin Spider / The Parish of Space Dust / The Snake In Dallas / Amarillo / The Speak It Mountains / Aspen Forest / Bobby In Phoenix / California and the Slipping of the Sun / Seattle Yodel

Further info: released as a CD + Art Print bundle exclusively through Gorillaz shop. JP re ease included poster and expanded booklet w/ world tour map.

THE SINGLES COLLECTION 2001-2011

Release Date: 28/11/11
Cat number: P730 0802
Formats: CD / Gatefold 2 x LP / 7" / Digital
Highest UK Chart Position: 46

Tomorrow Comes Today / Clint Eastwood / 19-2000 / Rock the House / Feel Good Inc / DARE (Radio Edit) / Dirty Harry (Single Edit) / Kids With Guns / El Mañana / Stylo (Radio Edit) / Superfast Jellyfish / On Melancholy Hill / Doncamatic / Clint Eastwood (Ed Case/Sweetie Irie Refix) / 19-2000 (Soulchild Remix)

Further info: 7" box set includes extra track Rhinestone Eyes and poster.

THE SINGLES COLLECTION LTD EDITION

Release Date: 28/11/11
Cat number: P730 0792
Bonus DVD: 19-2000 (Soulchild Remix) / Tomorrow Comes Today / Rock the House / Feel Good Inc / DARE / Dirty Harry / Kids With Guns (from Demon Days Live) / El Mañana / Stylo / Superfast Jellyfish (Live from The Roundhouse) / Doncamatic / On Melancholy Hill / Clint Eastwood / 19-2000 / Bananaz (Trailer) / Demon Days Live (Trailer) / Phase One (Trailer) / Dirty Harry (BRITs Performance) / Clint Eastwood (BRITs Performance) / Charts of Darkness

Further info: iTunes Deluxe edition contains bonus DVD material.

THE SINGLES COLLECTION JP EDITION

Release Date: 30/11/11
Cat number: TOCP-71210
Bonus Tracks: Feel Good Inc (Noodle's Demo) / Stylo (Labrinth SNES Remix)

Further info: released as both standard and deluxe editions
Both include a sticker sheet and two posters.

iTunes Session EP

Release Date: 25/10/10
Formats: Digital
Highest US Chart Position: 154

Clint Eastwood (iTunes Session) / Dirty Harry (iTunes Session) / Feel Good Inc (iTunes Session) / Kids With Guns (iTunes Session) / Stylo (iTunes Session) / Glitter Freeze (iTunes Session) / On Melancholy Hill (iTunes Session) / Rhinestone Eyes (iTunes Session) / iTunes Interview

Further info: released as part of iTunes session series.
Empire Ants recorded for session but unreleased.

Stylo

Release Date: 26/01/10
Cat number: STYLO 101
Formats: CD / 10" / Digital

Stylo (Album Version)

Further info: CD and 10" releases were promo copies. CD release includes radio edit and instrumental. Digital release only includes album version. Ringtone of track released on iTunes.

Superfast Jellyfish

Release Date: 28/05/10
Cat number: JELLYFISH 001
Formats: CD / Digital

Superfast Jellyfish

Further info: CD release was promo only. CD release includes instrumental. Digital release only released as free track with online Plastic Beach game. Ringtone of track released on iTunes.

White Flag

Release Date: 17/04/10
Cat number: 5099962958615
Formats: Ltd 10"

White Flag /
Pirate's Progress

Further info: released as part of Record Store Day 2010. Limited to 1,000 copies.

On Melancholy Hill

Release Date: 29/05/10
Cat number: MELANCHOLY 001
Formats: CD

On Melancholy Hill (Album Version)

Further info: CD release was promo copy.
CD release includes radio edit and instrumental.
Digital release only includes album version. Ringtone of track released on iTunes

On Melancholy Hill EP

Release Date: 25/07/10
Formats: Digital
Highest UK Chart Position: 78

On Melancholy Hill /
On Melancholy Hill (Japanese Popstars Remix) /
On Melancholy Hill (She Is Danger Remix) /
Stylo (Labrinth SNES Remix) / On Melancholy Hill (Video) /
On Melancholy Hill (Storyboard) /
Welcome to the World of the Plastic Beach (Live Visuals)

Further info: released exclusively as an iTunes EP w/ enhanced content such as games, digital menu, live visuals, and interactive sub from the music video.
Enhanced content discontinued in late 2018.

Rhinestone Eyes

Release Date: 06/10
Cat number: 509996 29571
Formats: CD

Rhinestone Eyes (Album Version) /
Rhinestone Eyes (Instrumental)

Further info: CD release was promo copy
Single release cancelled due to video cancellation.

Doncamatic

Release Date: 2/11/10
Cat number: 5099994762525
Formats: CD / 7" / Digital
Highest UK Chart Position: 37

Doncamatic /
Doncamatic (The Joker Remix)

Further info: iTunes release includes extra track Plastic Beach Album Mix. 7" release includes extra track Empire Ants (Paul Harris & Paul Rogers Mix)

Revolving Doors / Amarillo

Release Date: 14/03/11
Cat number: 5099909831520
Formats: CD / Digital

Revolving Doors /
Amarillo

Further info: CD release was a promo copy. Each track released separately as promo CDs.

Rhinestone Eyes (Boemklatsch Remix)

Release Date: 15/04/11
Formats: Digital

Rhinestone Eyes (Boemklatsch Remix)

Further info: released as digital single internationally. Released for free for short time on remixer's site.

DoYaThing

Release Date: 23/02/12
Cat number: 50999 463778
Formats: CD / Ltd 10" / Digital

DoYaThing (Radio Edit) /
DoYaThing

Further info: CD release was a promo copy. Radio edit released as 320kbps mp3 to Converse website. Full version released as 10" vinyl for Record Store Day. Was released to tie in with shoe collaboration with Converse.

OTHER WORKS

Pirate Radio

Release Date: 21/01/10
Formats: Digital

Further info: episodes released on Gorillaz.com from Jan 21st 2010 to March 8th 2011.

Doggumentary

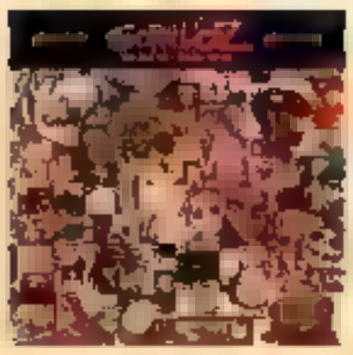
Release Date: 29/03/11
Formats: CD / Digital

Further info: feature on track Sumthin Like This Night, a track from the Plastic Beach sessions.

The Fall Pirate Radio Show

Release Date: 15/04/11
Formats: Digital

Further info: UK exclusive release on Spotify from Parlophone Records.



We Are 10 - Radio Show

Release Date: 25/10/11
Formats: Digital

Further info: episodes released on Spotify from Nov 25th 2011 to Dec 13th 2011.

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